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ABSTRACT

GRADES OR AGES: 11-15. SUBJECT MATTER: Language arts. ORGANIZATION AND PHYSICAL APPEARANCE: There are 12 sections: 1) introduction, including background material, key concepts, and overall objectives; 2) detailed program objectives; 3) speech; 4) listening; 5) writing; 6) reading; 7) viewing; 8) language; 9) sample units with background information and ten lesson plans; 10) possible organizational patterns; 11) materials; and 12) bibliography. The guide is mimeographed and spiral bound with a soft cover. OBJECTIVES AND ACTIVITIES: The sections on speech, listening, writing, reading, viewing, and language each contain sample performance objectives with learning activities for each objective. INSTRUCTIONAL MATERIALS: Audiovisual aids and books are listed separately for speech, listening, writing, reading, viewing, and language. Addresses of publishers are also given, together with some general titles and material on testing. STUDENT ASSESSMENT: Evaluation suggestions are included for each of the instructional objectives. (MBM)

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ENGLISH LANGUAGE ARTS CURRICULUM GUIDE
EARLY ADOLESCENCE JUNIOR HIGH

PASCO COUNTY

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DADE CITY, FLORIDA

August 1970

SP 007 372

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Contents

I. Introduction

What is the definition of English language arts?
What are the Key Concepts of English language arts?
What are the goals of English language arts?

II. Program Objectives

What main objectives should an English language arts program strive towards?

III. Sample Instructional Objectives

How do you base instructional objectives on program objectives?

IV. Units

How do you integrate the English language arts skills?

V. Organization

How do you organize an English language arts program?

VI. Materials and Equipment

What materials and equipment are needed for an English language arts program?

VII. Bibliography

What sources are available for further study in English language arts?

INTRODUCTION

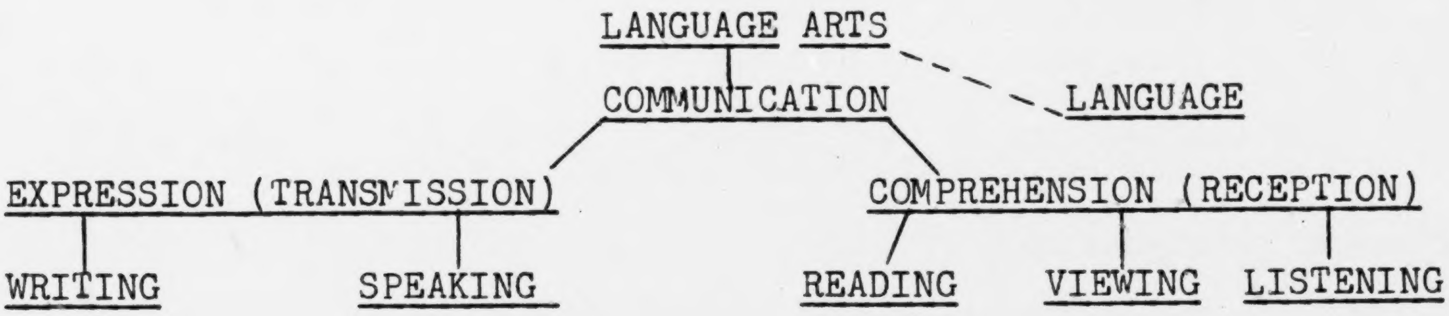
BACKGROUND OF GUIDE

During the 1968-69 school year, elementary teachers and secondary teachers met periodically to study and analyze the Pasco County English Language Arts Program, to study recent English language arts research and programs, and to recommend changes and directions for the Pasco County English Language Arts Program. These recommendations were to be written into the form of a guide.

This is the guide based on the recommendations made. It was compiled by a writing committee made up of teachers who served on the original committee.

DEFINITION OF ENGLISH LANGUAGE ARTS

The writing committee's first task was to define "English Language Arts." The following diagram is a pictorial view of this definition.



The essence of what is meant by English language arts is communication. By this is meant the teaching of English expression or transmission and English comprehension or reception. By "expression" is meant the writing and speaking of English and by "comprehension" is meant the reading, listening, and viewing of English.

The definition of "language" is the study of grammars, usage, vocabulary, spelling, etc. The broken line to "language" is symbolic of the writing committee's view based on research, of the relationship of language to the other phases of the English Language Arts Program.

Too often English language arts meant the study of grammar (usually standard grammar) and nothing else. Year after year students were dragged through page after page of a grammar handbook, memorizing, diagramming, etc. The objective of such a program was to have students write and speak English well. However, "Even assuming an ideal situation where the instruction is clear and consistent and the students are both eager and able to learn grammatical theory, there is evidence to suggest that the understanding of the theory does not result in significant application." (Paul O'Dea, "The Teaching of Language," Unit IV, January 1, 1969, Science Research Associates, Inc. p. 15)

Therefore, although language is considered as a part of the English language, it is not the only aspect of English language arts.

PURPOSES OF THE GUIDE

In the making of a comprehensive curriculum guide, two conflicting values must be reconciled. One important value is continuity: the development of a curriculum to provide continuous growth in the English language arts for children and youth from kindergarten through grade twelve. This English language arts curriculum guide presents sequential growth in reading, speaking, writing, viewing, listening, and language. The second major value is integration: the development of a curriculum in which the areas of the English language arts are used together to reinforce each other so as to increase the effectiveness of each. The value of the integration of the different aspects of the English language arts has been constantly in the minds of the writers. This integration will be most apparent in the illustrative units developed by the writing committee.

The point of view underlying each of the curriculum areas (speech, reading, writing, listening, viewing, and language) is presented in the opening section of each program. It is of the greatest importance to individual readers and to groups studying this guide to read and to discuss the meanings and implications of these introductory statements.

A curriculum guide is not a recipe book or a catalog. It is the creation and application of principles deemed important to the conduct of classroom lessons. The creative teacher, understanding the essential point of view of each portion of the curriculum, is free to use, adapt, modify, or omit specific details. The most important use of this curriculum is to become the guide to local faculties to construct their own curriculums to carry out in their classrooms the spirit and objectives of this guide.

Because pupils grow continuously in the skills of the English language arts, and in the understanding and appreciation of literature, it is very important that the various levels of a school system work in close harmony to foster this continuous growth. Surely the end goal is worthy of the highest effort: to produce students who speak, write, listen, read, and view better than they have ever done before.

Also, because language changes and because research uncovers more truths concerning the learner, it is recommended that this guide be studied and revised every three years.

PASCO COUNTY ENGLISH LANGUAGE ARTS

OBJECTIVES, K-12

KEY CONCEPTS

There is so much knowledge in the world today that it is impossible to teach details. We must identify the Key Concepts of a subject area and base our program on these Key Concepts.

"By a careful analysis of the structure of knowledge it is possible to discover certain Key Concepts distinguished by their power to epitomize important common features of a large number of more particular ideas. Such concepts are basic central ideas, an understanding of which opens the door to an effective grasp of an entire field of knowledge. These key ideas provide as it were a map whereby the whole scheme of a subject may be grasped and characteristic features of individual items of knowledge may for the first time be rightly interpreted. . . It is the present thesis that the only satisfactory answer to the crisis is the formulation and persistent use of key concepts. Teachers ought above all to know the basic rationale of their disciplines and should conduct their instruction in the light of these essential principles. This does not mean that the key concepts should be taught explicitly and directly. . . It does mean that particular items of knowledge should be selected and used with an eye to their examplification of the basic concepts of the field." (Philip H. Phenix, "Key Concepts and the Crisis in Learning," Teachers College Record, Volume 58, Number 3, (December 1956) pp. 140)

The following are Key Concepts of English Language Arts:

The aim of the English language arts curriculum is to "increase the power and control of the use of language." (A Florida Guide: English Language Arts Inc. Elementary Schools, Bulletin 35E, 1965, p. 1.)

John Dixon discusses skills, cultural heritage, and personal growth as Key Concepts of English language arts. "Among the models or images of English that have been widely accepted in schools on both sides of the Atlantic, three were singled out. The first centered on skills: it fitted an era when initial literacy was the prime demand. The second stressed the cultural heritage, the need for a civilizing and socially unifying content. The third (and current) model focuses on personal growth: on the need to re-examine the learning processes and the meaning to the individual of what he is doing in English lessons." (John Dixon, Growth Through English, Reading, England. National Association for the Teaching of English, 1967, p. 1-2.)

Mr. Dixon elaborates on the concept of personal growth as the current model of English. "To sum up: language is learnt in operation, not by dummy runs. In English, pupils meet to share their encounters with life, and to do this effectively they move freely between dialogue and monologue --between talk, drama and writing, and literature, by bringing new voices into the classroom, adds to the store of shared experience. Each pupil takes from the store what he can and what he needs. In so doing he learns to use language to build his own representational world and works to make this fit reality as he experiences it. Problems with the written medium for language raise the need for a different kind of learning. But writing implies a message: the means must be associated with the end, as part of the same lesson. A pupil turns to the teacher he trusts for confirmation of his own doubts and certainties in the validity of what he has said and written; he will also turn to the class, of course, but an adult's experience counts for something. In ordering and composing situations that in some way symbolize life as we know it, we bring order and composure to our inner selves. When a pupil is steeped in language in operation we expect, as he matures, a conceptualizing of his earlier awareness of language, and with this perhaps new insight into himself (as creator of his own world). (John Dixon, Growth Through English. Reading, England: National Association for the Teaching of English, 1967, p. 13.)

GOALS

The Proposed Accreditation Standards for Florida Schools, 1969-70 bases its goals for elementary, junior high, and senior high English language arts on such key concepts. The goals of the English Language Arts Program shall be to provide opportunities which enable each pupil to:

(a) Develop his ability to communicate through competent use of the English language in obtaining ideas, and in expressing himself clearly, concisely, accurately, and fluently;

(b) Understand himself as an individual and as a member of the communication group;

(c) Develop his ability to employ viewing, listening, speaking, reading, and writing in the solution of problems;

(d) Develop his powers of language to enable him to derive emotional, psychological, social, and intellectual satisfaction from communication and from life;

(e) Interpret and appreciate various literary forms.

PASCO COUNTY
ENGLISH LANGUAGE ARTS OBJECTIVES

The program objectives to follow are based on the above key concepts and goals of the English language arts.

In stating these program objectives, please note the code used and the age levels represented by Early Childhood, Late Childhood, Early Adolescence, and Late Adolescence.

These age levels are based on the workings of Jean Piaget. (See Piaget's Theory of Intellectual Development, Printice-Hall; An Outline of Piaget's Developmental Psychology for Students and Teachers, Basic Books)

Piaget considers the learning process of infancy as one phase in the first of four distinct but sometimes overlapping stages. The other stages: ages two to seven, seven to eleven, and eleven to fifteen.

During the stage (2-7), the child thinks about everything in terms of his own activities; he believes that the moon follows him around, or that dreams fly in through his window when he goes to bed. Erroneous though these ideas are, they help the child comprehend that actions have causes. In this period, the child is not egocentric by choice but because of intellectual immaturity.

The child reaches the threshold of grown-up logic as early as seven and usually by eleven. Before that point, he may think that water becomes "more to drink" when it is poured from a short, squat glass into a tall, thin one with the same capacity. The reason for this stubborn misconception is that the child is paying attention only to static features of his environment, not to transformations. Now, at the age Piaget calls that of "concrete" intellectual activity, the child can deduce that pouring does not change the quantity of the water. He has begun to reason and to grasp the essential principle of the equation.

Between the ages of eleven and fifteen, the child begins to deal with abstractions and, in a primitive but methodical way, set up hypotheses and then test them, as a scientist does.

The time table that seems to control the development of intellectual skills, Piaget is convinced, suggests that man's capacity for logical thought is not learned but is embedded, along with hair color in genes. These innate rational tendencies do not mature, however unless they are used. A child cannot be forced to develop understanding any faster than the rate at which his powers mature to their full potential. At the same time, a child who does not get the chance to apply his developing abilities and test their limitations may never reach his full intellectual capacity.

Piaget has observed repeatedly that children explore the complexities of their world with immense zest, and his findings have given encouragement to the discovery method of teaching. The method draws also on the ideas of John Dewey, Maria Montessori, and Jerome Bruner.

PROGRAM OBJECTIVES

EARLY ADOLESCENCE JUNIOR HIGH

English Language Arts Program Objectives K-12

CODE: .....RECEIVES LITTLE EMPHASIS
XXXXX SOME EMPHASIS
_____ STRONG EMPHASIS

Early Childhood: (5-7 years old)
Late Childhood: (7-11 years old)
Early Adolescence: (11-15 years old)
Late Adolescence: (15-19 years old)

I. Speaking

1. To speak informally before a peer group

E.C.	L.C.	E.A.	L.A.
__________	__________	__________	__________

2. From the beginning to be talking before trying to read.

E.C.	L.C.	E.A.	L.A.
__________	XXXXXXXXXX		

3. To speak spontaneously and easily with and before others.

E.C.	L.C.	E.A.	L.A.
__________	__________	__________	__________

4. To enunciate clearly distinguishable phonemes. (a family of closely related speech sounds regarded as a single sound)

E.C.	L.C.	E.A.	L.A.
__________	XXXXXXXXX	....	....

5. To project and modulate appropriately.

E.C.	L.C.	E.A.	L.A.
XXXXXXXXXX	XXXXXXXXXX	XXXXXXXXXX	....

6. To express observations, experiences, and feelings.

E.C.	L.C.	E.A.	L.A.
__________	__________	__________	__________

7. To take part is an informal exchange of ideas with others: to consult with others in formulating plans.

E.C. L.C. E.A. L.A.

.... XXXXXXXXXX ______________________________

8. To question as a way of learning.

E.C. L.C. E.A. L.A.

____

9. To express one's self in play acting, story telling.

E.C. L.C. E.A. L.A.

____

10. To express one's interpretations in play acting, story telling, poetry, reading, ballad singing, oral reading.

E.C. L.C. E.A. L.A.

...................XXXXXXXXXXXXXXXXX______________________________

11. To make effective use of pitch, stress, facial exoression, and gesture in order to make one's speech more interesting.

E.C. L.C. E.A. L.A.

.................XXXXXXXXXXXXX________________

12. To acquire the ability to present facts, ideas, and concepts in an organized manner.

E.C. L.C. E.A. L.A.

.................XXXXXXXXXXXXX________________

13, To apply the conventions of general American-English Usage, and to put to use whatever functional variety of language is appropriate to the occasion.

E.C. L.C. E.A. L.A.

..................XXXXXXXXXXXXXXXX________________________________

II. Listening

1. To listen or to attend to sounds around us.

E.C.　　　　L.C.　　　　E.A.　　　　L.A.

______________XXXXXXXXXXXXXXXX....................................

2. To discriminate selectively sounds around us.

E.C.　　　　L.C.　　　　E.A.　　　　L.A.

3. To listen and follow instructions.

E.C.　　　　L.C.　　　　E.A.　　　　L.A.

4. To listen attentively in a discussion without interrupting the speaker.

E.C.　　　　L.C.　　　　E.A.　　　　L.A.

5. To acquire facts accurately and with reasonable ease when they are communicated through speech.

E.C.　　　　L.C.　　　　E.A.　　　　L.A.

...............XXXXXXXXXXXXXXX______________________________________

6. To acquire skills of critical listening: i.e., listening for ideas and supporting data; to avoid being swayed by propaganda.

E.C.　　　　L.C.　　　　E.A.　　　　L.A.

..................XXXXXXXXXXXXXXX__________________

7. To select from listening experiences the ideas which are of significance to the problem at hand, and to tune out the extraneous.

E.C.　　　　L.C.　　　　E.A.　　　　L.A.

...............XXXXXXXXXXXXXXXXXX_________________

8. To change one's own behavior (decision-making, acquisition of concepts, attitudes towards individuals or groups) as a result of effective listening.

E.C. L.C. E.A. L.A.

..............XXXXXXXXXXXXXXX__________________________________

9. To develop ability to select the level of listening (marginal, appreciative, attentive, critical) appropriate to a given situation and to flexibly apply these different skills implied by the levels involved.

E.C. L.C. E.A. L.A.

..............XXXXXXXXXXXXXXXXXXX_______________

10. To cultivate a balanced media diet.

E.C. L.C. E.A. L.A.

11. To increase one's listening vocabulary.

E.C. L.C. E.A. L.A.

12. To look at the speaker; to try to interpret his facial expressions and other non-verbal signals.

E.C. L.C. E.A. L.A.

..............XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

13. To listen analytically (to content and linguistics) in an effort to improve one's own speech skills.

E.C. L.C. E.A. L.A.

.... XXXXXXXXXXX XXXXXXXXXXXXX XXXXXXXXXXX

III. WRITING

1. To produce neat legible manuscript and cursive writing.

E.C.	L.C.	E.A.	L.A.
___________	XXXXXXX	....	

2. To spell correctly in order to communicate more efficiently

E.C.	L.C.	E.A.	L.A.
XXXXXXXXXX	__________	_________	XXXXXXXXXXXX

3. To improve the quality and precision of one's written vocabulary.

E.C.	L.C.	E.A.	L.A.
	....	XXXXXXX	___________

4. To develop increasing objectivity in revising one's written work.

E.C.	L.C.	E.A.	L.A.
	....	XXXXXXX	___________

5. To develop an awareness of writing styles and forms, including those found in business, in order to apply them in one's own writing.

E.C.	L.C.	E.A.	L.A.
	....	XXXXXXX	___________

6. To improve the precision of one's punctuation and usage.

E.C.	L.C.	E.A.	L.A.
....	XXXXXXXX	________	XXXXXXXXXXX

7. To experiment with individual writing techniques; to be able to break rules intelligently; to learn the rules first and have a valid reason for breaking them.

E.C.	L.C.	E.A.	L.A.
....	....	XXXXXXXX	___________

IV. READING

1. To acquire readiness for reading

E.C.	L.C.	E.A.	L.A.
__________	XXXXXXXXXXXX	....	....

2. To associate a printed word with not only spoken sounds but also meaning.

E.C. L.C. E.A. L.A.

____

3. To be aware of similarities and differences in reading and speaking.

E.C.	L.C.	E.A.	L.A.
	....	XXXXXXXX	__________

4. To recognize the nature of meaning of what is read: to make of reading a question-asking, problem-solving process; to realize that language suggests more than it says

E.C.	L.C.	E.A.	L.A.
....	XXXXXXXXX	__________	__________

5. To read orally with evidence that one identifies with and understands the material, character, motivation, emotional content, etc.

E.C.	L.C.	E.A.	L.A.
	....	XXXXXXXX	__________

6. To expand one's recognition-vocabulary in quantity and quality

E.C. L.C. E.A. L.A.

____

7. To acquire and apply correctly word-analysis skills necessary for decoding unfamiliar words

E.C. L.C. E.A. L.A.

____

8. To read (silently) with ease, fluency, and appropriate speed.

E.C.	L.C.	E.A.	L.A.
XXXXXXXXXXXX	————	————	————

9. To know the literary tradition of one's culture and other cultures.

E.C.	L.C.	E.A.	L.A.
....	XXXXXXX	————	————

10. To develop one's beliefs, attitudes, and concepts on the basis of rich and varied reading experiences.

E.C.	L.C.	E.A.	L.A.
....	XXXXXXXXX	XXXXXXXXX	————

11. To read as a leisure time activity

E.C.	L.C.	E.A.	L.A.
————	————	————	————

12. To transfer skills developed in one field of reading to related fields: skimming, scanning, outlining, reference material, and study

E.C.	L.C.	E.A.	L.A.
	XXXXXXXXXX	————	————

13. To develop ability to select a level of reading (marginal, appreciative, attentive, critical) appropriate to a given situation and to flexibly apply these different skills implied by the levels involved.

E.C.	L.C.	E.A.	L.A.
	XXXXXXXXX	————	————

V. VIEWING

1. To observe various viewing media (stills, films, T.V., montage, and other exhibits).

E.C.	L.C.	E.A.	L.A.
____________	____________	____________	____________

2. To identify the technique of the media observed.

E.C.	L.C.	E.A.	L.A.
....	XXXXXXXXXXXX	____________	____________

3. To recall general and specific techniques of the media observed and to comment on them.

E.C.	L.C.	E.A.	L.A.
....	XXXXXXXXXXX	____________	____________

4. To analyze the techniques of the media observed.

E.C.	L.C.	E.A.	L.A.
	....	XXXXXXXXXXX	____________

5. To conclude that the medium itself is the message or that the techniques of the medium are meaningful.

E.C.	L.C.	E.A.	L.A.
	....	XXXXXXXXXX	____________

6. To evaluate the techniques used in a medium.

E.C.	L.C.	E.A.	L.A.
	....	XXXXXXXXXX	____________

VI. LANGUAGE

1. To express oneself in one's own **language** without fear of ridicule.

E.C. L.C. E.A. L.A.

2. To acquire a classroom dialect (usage) which reflects the commonly accepted regional standard speech.

E.C. L.C. E.A. L.A.

XXXXXXXXX

3. To explore and play with language in order to become aware of language process without formalization. (no memorized definitions)

E.C. L.C. E.A. L.A.

XXXXXXXXX ....

4. To increase vocabulary through experiences, actual and vicarious.

E.C. L.C. E.A. L.A.

5. To recognize and use words of imagery.

E.C. L.C. E.A. L.A.

XXXXXXXXX

6. As they develop writing vocabulary, to use mechanical skills.

E.C. L.C. E.A. L.A.

XXXXXXXXXX

7. To combine words in writing to convey a meaning.

E.C. L.C. E.A. L.A.

8. To recognize and write sentences having two parts, subject and predicate.

E.C. L.C. E.A. L.A.

XXXXXXXXXX ______________________________

9. To be able to use word forms (morphology) which are plurals of nouns, the verb forms, and pronouns.

E.C. L.C. E.A. L.A.

XXXXXXXXXX ______________________________

10. To recognize and use orally and in writing concrete and abstract words.

E.C. L.C. E.A. L.A.

XXXXXXXXXX ______________________________

11. To derive new words from root words.

E.C. L.C. E.A. L.A.

.... _________________________ XXXXXXXXXXXXX

12. To recognize words as symbols and not objects.

E.C. L.C. E.A. L.A.

_____________ XXXXXXXXXX

13. To recognize and use contextual clues to figure out word meanings.

E.C. L.C. E.A. L.A.

____

14. To hear and to recognize the intonational patterns (stress, pitch, juncture) as a part of language.

E.C. L.C. E.A. L.A.

XXXXXXXXXXXXXXXXXXXXXXXXX ________________________________

15. To discuss the origin or words and the semantics of language.

E.C. L.C. E.A. L.A.

.... ______________________________

16. To discover that language has structure and vocabulary through the study of language in general and English in particular.

E.C. L.C. E.A. L.A.

.... ______________________________

17. To recognize that grammar offers alternative structural patterns (transforms)

E.C. L.C. E.A. L.A.

.... ______________________________

18. To purposefully rearrange words into various sentence patterns and to use these patterns.

E.C. L.C. E.A. L.A.

____

19. To understand that the study of grammar has humanistic as opposed to pragmatic transfer.

E.C. L.C. E.A. L.A.

.... ______________________________

20. To recognize and use certain language usage appropriate to given social, geographical, and cultural levels.

E.C. L.C. E.A. L.A.

.... XXXXXXXXXXXX ______________________________

21. To be aware that the structure of language (syntax) is described by various grammars and that these descriptions are not the language.

E.C. L.C. E.A. L.A.

.... ______________________________

22. To seek and use vocabulary words in order to express oneself concisely, clearly, and aesthetically. (no vocabulary lists to be memorized)

E.C.	L.C.	E.A.	L.A.
....	XXXXXXXXX	____________	____________

23. To recognize that words, or words in just a position, have varying effects in certain contexts and to use such words.

E.C.	L.C.	E.A.	L.A.
	....	____________	____________

24. To be aware that language is in a constant state of change and to explain language in the light of its history.

E.C.	L.C.	E.A.	L.A.
	XXXXXXXXX	____________	____________

SPEECH

SAMPLE INSTRUCTIONAL OBJECTIVES

Background Information on Speech

THE IMPORTANCE OF SPEECH

Speech is the chief means by which human society is welded together. One need spend only a short time in a country using an unfamiliar language to realize how paralyzed human relations become without speech. From infancy on, speech is for most of us one of the most frequent behavior patterns. But what we do often we do not necessarily do well. There is evidence all about us of ineffective speech, of failure to communicate adequately, or of failure to understand spoken communication. These ills are far more than matters of a lack of correctness; they are failures of spoken language. In any scheme of education it would seem that communication by speaking would have a high priority, but such is not the case. In American education today, despite some notable exceptions, the major time, effort, and reward are given to silent reading, with speaking left far behind. It will be a concern of this guide to indicate ways in which instruction in speaking can be given greater significance and attention in the general growth of language skills in children and youth.

SPEECH BACKGROUND

The ability to communicate springs in part from the conviction that one has something to communicate. Rich experiences beg to be shared, and it is a joy to write or tell about significant events. On the other hand, the child of deprived background and limited experience may feel that he has nothing to say. Furthermore, the speech used in his home may be of the non-enriching type, consisting mainly of unimaginative words and the simplest of sentences. Every effort should be made to encourage such a child to share his experiences and to cultivate his speaking skills.

We have come to realize that the child who has been read to has an easier time learning to read than the child who doesn't grasp that the printed page can tell him something. We must realize also that the child who has not experienced the beauty of the written word may have a great deal of difficulty appreciating more involved speaking and writing processes. The teacher must consider an awakening in this area as a basic goal in speech instruction.

SPEECH IS A FORM OF BEHAVIOR

Learning to speak involves a progression of physical and mental skills. Like other forms of human behavior, it requires disciplined study. The basic principles governing the discipline of speaking are:

- Recognition of the nature and purposes of communication
- Knowledge of the physical production of speech sounds
- Appreciation of the bodily accompaniments of speech (gesture, stance, bodily movement)
- Awareness of the social functions of speech

These principles are not absorbed unconsciously. They require instruction by teachers who have been given at least basic training in the fundamentals of speech.

SPEECH GROWTH IS CONTINUOUS

Attention to the following aspects of speaking, accompanied by training and practice, can assure teachers of the continuous growth of students in their command of spoken English:

*Vocabulary. Words are the basic units of spoken language. Experiences of home, school, and community provide the opportunity for an ever-expanding vocabulary. But command of words, except in limited numbers, does not arise by itself. Children need to be led continually to recognize new words, to relate them to context, and to practice their use in purposeful communication. Ideally each child should have an opportunity to speak briefly and to use new words every day. Conscious encouragement by teachers can do much to expand vocabulary.

*Voice. Many children need sympathetic guidance in developing a good speaking voice. Pitch should be brought within a reasonable range and volume adjusted to the class group. Frequent practice in choral reading and speaking can allow the teacher to note and correct voice deficiencies of individual pupils without the embarrassment of a solo performance. Since boys' voices change with adolescence, they need readjustment of pitch and volume in junior high school and early senior high school years. Great tact is required in helping such students.

*Bearing. Standing easily and gracefully before others is difficult for children and is a particular problem for young adolescents. Much of their reluctance to speak before a group arises from this factor. From the primary grades on, every possible opportunity should be seized to make appearance before others a natural classroom situation. Children should take it for granted that they will perform before their fellows as pantomimists, oral readers, actors in impromptu plays, makers of oral reports, and expressers of ideas. Where such experience is habitual, much uneasiness will disappear. By private conference the teacher can help an awkward child assume a better posture, use his hands more freely, and acquire relaxation before a group.

*Planning. Children's speaking progresses from the utterance of a few scattered ideas to the presentation of a well-planned, organized discourse. This progression seldom happens by accident. Therefore, training in organization is an important factor in the growth of speaking. It begins with the child's arranging a few items he wishes to express in an order which he deems best for his purpose. The second stage is the formation of a brief outline on paper to allow the speaker to present his ideas in an order which he has planned in advance. The culmination is the highly organized outline of a prepared speech in which a central idea is supported by properly subordinated contributing ideas. The latter stage is for mature students only; in general, a simple card outline will suffice.

*Usage. While all spoken language of children and youth tends to reflect patterns of speech learned in the home and the community, speaking in class will be conducted in the school dialect, namely, informal standard English. Informal standard English may vary from one region to another and at any rate, represents a very wide range of speech forms depending on the speaker's background and his speech needs in a particular situation. An important aspect of education in speaking is familiarizing children with the forms of speech desired in the classroom, with much oral practice to establish both hearing and speaking. Indeed, this aspect of usage training is valuable to both speaking and writing, since many of the so-called errors of composition are simply written forms of substandard speech.

*Sentence patterns. Oral sentences are much more loosely constructed than written sentences. Nevertheless, there is a definite growth in spoken sentence patterns which marks the experienced speaker over the beginner. Young children often get into "mazes," which are confused patterns they cannot complete. An illustration: "This boy, he didn't understand this man, well, so he, I mean the man, took and ...." This kind of pattern confusion can be reduced by helping students make shorter statement units and avoid vague references like "this boy, this man," etc. Thinking sentences before speaking them also tends to improve spoken sentence structure. Learning to begin sentences with clear, unmistakable subjects is another aid. There is no need to make speech sound like written English. Speech can be free and informal, but expressed in those simple patterns of the English sentence which avoid confusion of structure and reference.

*Audience response. Very often, schoolroom speaking practice becomes a dialogue between pupil and teacher. The wise teacher will direct the pupil's speech to his fellow students and will expect critical but friendly listening. When possible the teacher should retire to the audience, training pupils to conduct the speaking exercises as well as participating in them. The teacher will help each pupil become aware of his audience, learn

learn to speak to it, and become sensitive to its reactions. As the speaker learns to direct his remarks to a live audience, he will increasingly recognize how he is "getting across." His own desire for success is the best motivation.

In the evaluation of student speakers, it is wise to limit the criticism of the audience to matters of content and effectiveness of presentation. Corrections of usage, posture, and gestures, being personal in nature, are better left to the teacher. In some cases a private conference with the student is better than public criticism. Nevertheless, most pupils can be trained to accept correction in a good spirit, even when it is made publicly.

One of the important aspects of speech is the observation of certain courtesies between speaker and listener. Many of these can be taught indirectly by the teacher in his own speaking to students as individuals or as a class. Preserving the dignity of the individual, no matter how young, refraining from unnecessary interruption of a speaker, using courteous terms when addressing students (even when one is provoked!) and encouraging the expression of independent views are important courtesies of speaking. It is of little use to teach as lessons what one violates in practice.

*Teacher's own speech. The previous considerations should make evident the extreme importance of the quality of the teacher's own speech. He should by every possible means cultivate a pleasant, quiet speaking tone, free of tension and irritation, and so pitched as to be suitable to his physique. He will articulate with precision, paying particular attention to crisp consonants. He will guard against careless or inaccurate pronunciations. Furthermore, he will examine his own English usage, to be sure that he sets for his students the pattern of informal standard English of the region in which he teaches. The teacher's attention to these details goes a long way toward developing effective oral communication in his classroom.

From: English Language Arts In Wisconsin, Department of Public Instruction, Madison, Wisconsin, January, 1968, p. 159-161.

Sample Performance Objectives for Early Adolescence (13-15 years old)

The Pasco County English Language Arts program objectives listed in the preceding section have been translated into sample performance objectives, giving an example pre-assessment activities, the learning opportunities or activities, the materials which might be needed, and evaluation techniques which may be used.

The following format is suggested by the writing committee for teachers to use in setting up performance objectives based on Pasco County English Language Arts program objectives:

(1) program objective:

(2) emphasis of program objective at this level:

(3) pre-assessment: to find out if students are already performing in this area or at what level they are performing.

(4) example of an instructional (performance) objective at this age level.

(5) learning opportunities or lesson plans which will give students the opportunities necessary to learn to perform.

(6) approximate time it would take for the lesson plan.

(7) evaluation: How will you know when the student can perform:

Level 1 - Minimum
Level 2 - Intermediate
Level 3 - Maximum

EARLY ADOLESCENCE (13-15 years old)

I. Speaking

1. Program Objective: To speak informally before a peer group.

Emphasis: Strong program emphasis

Pre-Assessment: The teacher has observed that students' interaction indicated a lack of willingness for most students to speak before their peer groups.

Example of an instructional (performance) objective for this level:
The student will be at ease in speaking before a class or section of a class of his peer group on a topic chosen by the student.

Learning Opportunities: (a) The teacher writes on the chalkboard a series of one-word topics suggested by the students. Each student is then asked to choose one topic and illustrate it with a drawing. (If the teacher does a very simple illustration, using stick-figures, etc., the student will feel more at east about his own art work.) The work is not signed by the student. (b) The student art is collected and distributed to a new student who is asked to describe the illustration. This should be a spontaneous verbal reaction.

Time: One class period for discussion and illustration, two class periods for students' oral activities. Many short activities of this sort should be used until the majority of the students are at ease in speaking informally before a peer group.

Evaluation: Teacher Observation: all students are reasonably at ease when speaking before their peer group. Level 1: The student is willing to take part in the activity if called upon. Level 2: The student volunteers readily to participate in discussion. Level 3: The student speaks with ease before his peer group, showing poise, good posture and fluency.

2. Program Objective: From the beginning to be talking before trying to read.

Not applicable to Early Adolescence.

3. Program Objective: To speak spontaneously and easily with and before others.

Emphasis: Strong program emphasis

Pre-Assessment: The teacher observes that some students are reluctant to speak spontaneously and easily with and before others.

Example of an instructional (performance) objective for this level:

The student will constructively contribute to discussions during small group activities. The findings will be reported orally to the class.

Learning Opportunities: The teacher will present varied stimuli to the class to be used as a guide for committee discussions. The varied stimuli might be a social activity, a field trip, a dramatic presentation, a debate, a subject report, or a demonstration of some special talent. The best topics most often come from the student during teacher-presented stimuli.

The following is a discussion of "the debate" as a method for increasing the student's ability to work orally within a small group and before a group. (a) Choosing the topic for debate. The topics suggested by both the teacher and the students may be listed on the chalkboard. Through discussion and elemination, debate topics should be limited to 4 or 5 timely, controversial subjects, depending, of course, upon the membership of the class (6 to 8 students per topic, 3 or 4 per side.)

(b) An easy way to select both topic and side, and group membership, is to write the topic and side to be debated on slips of paper with enough for each member of the class being used. These are selected by chance from a container by each student.

(c) Normal group activities must now take place. These are research on the topic, organization of the material and resources in some logical manner, and teacher directed instruction on debating and its techniques. The teacher must observe each group activity as these proceed to assure participation by the group membership. Time must be allowed within this period of activity for each member of the group to react orally to the topic...perhaps by reading and discussing each others research. When the teacher judges, either by observation, checklist, or group discussion, that each group is prepared to debate, the debate shall take place before the entire class.

Time: The time for preparation for debating should not be limited, but allowed to come to a conclusion as determined by the research materials and the group. This will depend upon the requirements of the subject, group, and teacher.

(1) One class period for listing and choosing of debate topics.

(2) At least one month should be allowed for outside reading and collecting of information on selected debate topics.

(3) One class period should be used for discussing debating techniques.

(4) One class period should be spent in the library for last minute research on debate topics.

(5) Three class periods should be used for teacher-supervised activities, i.e., group discussion of research, group preparation and organization of materials for debating, group development of a checklist to be used for evaluation.

(6) One class period per topic for actual debate and discussion. (Approximately 1 week of classes.)

Evaluation: The entire class may constructively criticize, through the use of the student developed check list, the debating teams on their presentation, etc.

4. Program Objective: To enunciate clearly distinguishable phonemes.

Emphasis: Little program emphasis

Pre-Assessment: The teacher has observed that some students cannot enunciate clearly distinguishable phonemes.

Example of an instructional (performance) objective for this level:

When speaking informally or when reading orally, the student shall be able to enunciate phonemes in a clear and distinguishable manner.

Learning Opportunities: Using the tape recorder, each student in the class will be given an opportunity to record his voice. This recording may be of students reading a passage from the assigned literature, or it may be made while he is giving a report, or during a debate. Attempts should be made to have the situation as informal as possible in order to get the best response from the students. Upon replay, an informal discussion between teacher and student should be held to discuss any noticeable phoneme enunciation problems. Corrective drills, such as Dolch...will help correct many deficiences. When it appears that these efforts are not obtaining results, consultation with the County Speech Therapist is recommended.

Time: As required to produce the recording, have individual conference, and drill work. As voice changes occur during this period, it is desirable that each student have an opportunity to become accustom to his new voice. 1. Taping should be done by utilizing time while students are busy with regular language arts classes. A two minute tape recording for each student is sufficient and all tapes may be completed within three class periods. 2. Individual conferences should not require more than 5 minutes per student unless the student has speech problems. 3. Drills: Not more than 10 minutes per session should be utilized in corrective drills. The drills should be continued until the problem is corrected or the child referred to the speech therapists.

Evaluation: 1. Retaping of student's voice is made after drills and compared with original taping improvements are noted in the student's file or permanent record.

5. Program Objective: To project and modulate appropriately.

Emphasis: Some program emphasis

Pre-Assessment: The teacher has noticed that students, when speaking and/or reading orally, fail to project and modulate appropriately.

Example of an instructional (performance) objective for this level:

When speaking informally and/or reading orally, the student shall project and modulate appropriately.

Learning Opportunities: (a) The teacher, through examples of projection and modulation, causes the students to become aware of these two aspects of speaking. The teacher may choose to read orally from the back of the room, speaking first in monotone, then nasally, then too loud, and ask for oral response from the students as to the effectiveness of each. Through the use of volume control on various audio apparatus (TV, tape recorder, radio, stereo record player), the teacher may point out what occurs when they are too loud or too soft. (b) Effective use of oral reading, choral reading, plays, and other types of literature, should be used for continuous practice and evaluation of projection and modulation. (c) Children with hearing defects should be referred to a corrective source as this often causes poor projection and modulation.

Time: For an activity, such as using audio-visual equipment, one class period is sufficient. Continuous stress on modulation and projection is necessary throughout the year, but it should require only a few minutes time during each class period.

Evaluation: 1. The student is heard and understood by those to whom he is speaking (student, group, and class). 2. The student is able to project and modulate correctly when such modulation and projection is directed. 3. The student uses accurate and correct projection and modulation for each particular situation.

6. Program Objective: To express observations, experiences and feelings.

Emphasis: Strong program emphasis

Pre-Assessment: The teacher has noticed that students have difficulties accurately reporting their observations orally.

Example of an instructional (performance) objective for this level:

Given a situation and/or stimuli, the student will accurately express his observations.

Learning Opportunities: The teacher contrives an experience where the principal (or some other teacher) enters the classroom during a class and creates some disturbance. Then through class discussion, the students relate what they saw.

Time: One class period.

Evaluation: 1. The student will recount with 50% accuracy what he saw. 2. The student will recount with 75% accuracy what he saw. 3. The student will recount accurately and in detail what he saw.

7. Program Objective: To take part in an informal exchange of ideas with others; to consult others in formulating plans.

Emphasis: Strong program emphasis

Pre-Assessment: Teacher observation: The teacher has observed that the students have difficulties in taking part in an informal exchange of ideas and in formulating plans by consulting with others.

Example of an instructional (performance) objective for this level:

The students will be given an opportunity to practice formulating plans through exchanging ideas and consulting with others in arranging timely bulletin boards throughout the year.

Learning Opportunities: The teacher explains the function of this objective to the class, allowing volunteers to select the month they are to be responsible for the bulletin board. This organizes the class into groups according to interest. The teacher's responsibility is to act to support the decision of each group as to the type display they will create.

Time: (1) One class period for selecting and dividing class into groups and discussing effective bulletin boards. (2) One class period for each group to plan the bulletin board. The other class members will be involved in regular classroom activity. (e) One class period for constructing the bulletin board display.

Evaluation: Teacher observation: By functioning with each group, the teacher will be able to observe informal exchange of ideas between students as to topic, method of preparation, materials required, etc. The teacher should be able to observe whether or not they are consulting with each other on the project. Student evaluation through the formulation, with the class, of a checklist on the effectiveness of the bulletin board creates another learning opportunity.

8. Program Objective: To ask questions as a way of learning.

Emphasis: Strong program emphasis

Pre-Assessment: Students do not ask questions that are effective.

Example of an instructional (performance) objective for this level:

Given an assignment in reading, students will ask pertinent, logical and penetrating questions.

Learning Opportunities: The students are assigned a reading selection (as outside reading or using one class period). During the next class period, the teacher, using the reading selection, constructs several effective questions, which are listed on the chalkboard. A discussion is then held to instruct the students in making effective questions.

During a third class period, a new reading assignment is given, and the students are directed to write questions on this reading. These are collected by the teacher, who selects and writes on the chalkboard several questions, both effective and ineffective, and the class discusses these questions. Questions asked by the students will also be used to assist in a student review of the story and for test questions.

Continued use of this method of creating questions will be made.

Time: 3 class periods.

Evaluation: (1) The student is able to ask comprehensive questions on a reading selection. (2) The student is able to ask deductive questions on a reading selection. (3) The student is able to ask inductive questions on a reading selection.

9. Program Objective: To express one's self in play acting, story telling.

Emphasis: Strong program emphasis.

Pre-Assessment: Students are self-conscious and have difficulty in self-expression.

Example of an instructional (performance) objective for this level:

In a pupet show the student will effectively portray a character he has chosen.

Learning Opportunities: The teacher provides an opportunity within the classroom to encourage self-expression. Puppetry has the great advantage of allowing an individual to remain hidden while they act out a role, thus allowing greater freedom to play the role with enthusiasm. Students should construct their own puppets representing the character they wish to portray. Puppets should be kept simple so their construction does not hamper the method. Puppets may be constructed from faces cut from magazines and mounted on stiff cardboard, styrofoam balls with features pinned on, old socks, bags, etc. The staging may range from a simple box to an elaborate puppet stage with curtains, scenery and properties. The material for role playing may range from extemporaneous self-expression, through dramatization of subject material, to carefully planned and executed puppet-plays.

Time: Time should be allowed as required to complete a show from the simplest to the most complex. Two class periods for the very simplest impromptu puppet show.

Two weeks of class periods should allow time for a more complex puppet show, with much of the work done outside of class (i.e., puppet building, costumes, stages, etc.). The majority of class periods would be used for writing the play, rehearsal, and presentation.

Evaluation: Level 1: The student is able to present the character he has chosen. Level 2: The student presents the character he has chosen using appropriate identification (i.e., speech, animation, etc.) Level 3: The student presents the character he has chosen using not only appropriate identification but also with accurate characterization.

10. Program Objective: To express one's interpretations in play acting, story telling, poetry, reading, ballad singing, oral reading.

Emphasis: Strong program emphasis

Pre-Assessment: The teacher observes that students are unable to relate characters from period stories to the current scene.

Example of an instructional (performance) objective for this level:

After having read orally the story Dicken's A Christmas Carol, a student will portray, by acting, his interpretation of one of the characters of the story, placing the character in a contemporary situation.

Learning Opportunities: After a class discussion of the characters in the story a list of personality traits for each character will be formed. Students will then be asked to volunteer to enact roles as they see them portrayed today. This may be followed by actual production of a segment of the story, rewritten and cast in modern times. Continuous role changing among the students will provide an opportunity for each student to interpret a number of different characters.

Time: Two class periods for discussion of the characterizations in the story. Two class periods for enacting chosen roles. Five class periods for rewriting, rehearsal and presenting the modern version of the play.

Evaluation: Level 1: The student is willing to volunteer to write and express orally a modern interpretation of a character in Dicken's A Christmas Carol. Level 2: The student uses modern language, still retaining the characterization of the original figures in Dicken's A Christmas Carol. Level 3: The student assumes the role and characterization of a modernized figure from Dicken's A Christmas Carol.

11. Program Objective: To make effective use of pitch, stress, facial expression, and gesture in order to make one's speech more interesting.

Emphasis: Some program emphasis

Pre-Assessment: Observation of the students as they read indicates a lack of effective use of facial expression that makes one's reading more interesting.

Example of an instructional (performance) objective for this level:

Given an emotion or feeling to portray, the student, through the effective use of pitch, stress, facial expression, and gestures, is able to present interpretation of that emotion.

Learning Opportunities: The teacher, through a general class discussion of pitch, stress, facial expression, and gesture, makes the student aware of these qualities. The teacher writes certain emotion-evoking words (such as anger, hate, love, humor) on the board and then asks volunteers to demonstrate, through the construction presentation of appropriate monologue for that emotion, how it may be expressed. Students should use pitch, stress, facial expression and gesture to enliven their dialogue.

Time: One class period for discussion, one class period for writing the monologue, and one class period for presentation.

Evaluation: The teacher uses a check list to evaluate the student on the following: Level 1: The student expresses emotion through the use of facial expression. Level 2: The student expresses emotion through the use of facial expression, gesture, pitch, and stress Level 3: The student creates and presents a meaningful monologue expressing an emotion through use of facial expression, gesture, pitch and stress.

12. Program Objective: To acquire the ability to present facts, ideas, and concepts in an organized manner.

Emphasis: Some program emphasis

Pre-Assessment: When a student presents facts, ideas, and concepts to the class or the teacher, he fails to make an organized presentation.

Example of an instructional (performance) objective for this level:

When given a controversial subject the student presents facts, ideas, and concepts in an organized manner.

Learning Opportunities: The teacher and students list on the chalkboard a number of controversial subjects, such as the voting age, when should driver's license be issued, whether or not chewing gum should be allowed in school, how long a boy's (girl's) hair should be, what is appropriate clothing for school wear, when should young people be allowed to date, and others, to the students. Each chooses one of the subjects and presents it to the class. He must be able to defend his point of view.

Time: One class period for discussing and listing controversial subjects. Each student's presentation should not require more than 5 minutes. Not more than 4 or 5 student presentations should be made each class period.

Evaluation: Teacher Observation: The teacher observes that the student presents facts, ideas, and concepts in an organized manner. A checklist which lists the points of logical organization should be devised. This should be discussed between the teacher and each student in order that both weak and strong points might be examined. Evaluation should be made according to each student's progress and improvement.

13. Program Objective: To apply the conventions of general American-English Usage, put to use whatever functional variety of language is appropriate to the occasion.

Emphasis: Strong program emphasis

Pre-Assessment: The student, given two examples of spoken material, is unable to list the non-standard words used.

Example of an instructional (performance) objective for this level:

The student, given two examples of spoken material, is able to list the non-standard words used.

Learning Opportunities: The teacher, through listening to class discussions, lists for his own information the most commonly missed words. He then uses these to record a speech in which he duplicates the mistakes. A second recording is made where the words are corrected and/or correctly used. At class time, both recordings are played. A class discussion then follows as to which was more effective and why. A list may be made on the chalkboard of those errors "caught" by the student. Replaying should continue until all mistakes are noted.

Time: Three class periods.

Evaluation: The student when tested, is able to list the non-standard words used in the given passage.

LISTENING

SAMPLE INSTRUCTIONAL OBJECTIVES

LISTENING

The teaching of listening is the single most neglected area in the teaching of English, and to consider it separately from the teaching of speech skills is to subvert the whole process of normal human communication, which, after all, depends for its efficacy in the fundamental fact of there being someone responsive at "the other end." Yet, English teachers routinely disregard this aspect of oral communication, perhaps because they believe it impossible to teach someone how to listen more efficiently. In the absence of specific criteria, teachers all too easily assume that a student is listening if he is not sleeping or causing trouble. Of course, he may be daydreaming or, in more advanced cases, preparing his own comment to the initial part of the speaker's comments, utterly disregarding the latter's development of an initial thesis. One unfortunate aspect is that the whole problem of listening has somehow been equated with a disciplinary mode or with good manners in general. Moreover, the exigencies of our own time inveigh against careful listening, since so much information, opinion, and pure propaganda in oral form assails our ears that determination of what is important is a necessary preliminary to respecful attention. Discrimination is, however, as much a part of other aspects of instruction in language as it is in listening.

Kinds of Listening

Generally, there are three kinds of listening: appreciative, evaluative, and systematic. In appreciative listening, most directly associated with aural responses to music and the sound of poetry, the demands upon the sensory apprehension of the listener are paramount; he is expected to absorb but not necessarily to evaluate. In evaluative listening, the alert listener is particularly attuned to the tone, semantic play, logic (or lack of it), and rhetorical devices of the speaker; the latter may be moving him to vote a certain way or to otherwise participate in some action, such as the buying of a certain kind of soap or the agreeing to the theme of a lyric poem. In systematic listening, a member of the audience seeks the purpose and organization of information presented to him in a presumably objective fashion; the clearest example of such listening is the student as notetaker of a lecture. In a special sense, for the college student what the eminent authority speaking before a group of five hundred sophomores thinks is important is important, since a question concerning it may appear on the next examination. At least for the sake of college preparation, many students in the secondary school should be prepared in the skill of listening efficiently. In the light of all of these implications, it is not surprising that the Curriculum Revision Committee of the National Council of Teachers of English has recently laid great stress on the full dimension of verbal communication, including listening as a natural concern.

Nor are recent developments the only index of the importance of listening. As long ago as 1929, Paul T. Rankin in Proceedings of the Ohio State Educational Conference, 1929 pointed out that of the total time involved in communication 45 percent is devoted to listening, 30 percent to speaking, 16 percent to reading, and 9 percent to writing. The irony of the situation in language arts teaching, then, is that the skill most frequently exercised in ordinary, everyday communication is the one most neglected instructionally.

Such a paradoxical situation may not prove so strange, however, if improvement in listening is in fact incorporated into classroom activities designed to promote proficiency in speech. Yet studies into the efficiency of the lecture method of transmitting information (i.e., that involving systematic listening) persistently show not only that lecture methods need to be improved but that inefficient listening is a prime factor in the poor retention of knowledge.

If listening inefficiently is to be attacked directly, how can it be integrated and considered within the framework of a unit that is starkly designated a speech unit? What kind of objectives may be established realistically for incorporation into the English program? How may a teacher best alter the habits that lie at the base of poor listening?

Traditionally, schools have formulated the following five objectives for the teaching of listening skills:

1. The appreciation of listening as an important skill
2. The attack upon slovenly listening habits acquired to date
3. Direct instruction in the basic skills necessary for at least adequate listening
4. Extension of listening experience, both in number and in kind
5. Articulation of definite listening assignments with assignments in speaking, reading, and writing.

Considering the pervasiveness of the listening process, the real question after the consideration of the broad objectives above is not whether there will be listening activities--since there inevitably must be a preponderance of them, however unconscious the teacher may be of their nature--but whether a direct instruction approach will be taken toward improving them.

Perhaps the most sensible initial step is to define the problem of inefficient listening more precisely. According to one authority, the following are the ten worst problems in listening.

1. Condemning a speaker's subject as uninteresting before analyzing its values in terms of one's own future welfare.
2. Criticizing the speaker's delivery instead of concentrating on his message.
3. Preparing an answer to a point, or a question about a point,

before comprehending the point.

4. Listening only for facts.
5. Wasting the advantage of thought speed over speech speed.
6. Tolerating or creating distractions which needlessly impair listening efficiency (Hearing disability, speaker inaudibility, noisy neighbors, poor ventilation.).
7. Faking attention to the speaker.
8. Permitting personal prejudices or deep-seated convictions to impair one's listening comprehension.
9. Avoiding listening to difficult expository material.
10. Trying to take notes[3] in outline form in every instructional speaking situation.

Approaches to Teaching Listening

The first kind of approach to the teaching of listening could be the most direct. In a defined unit on listening, the teacher could point up the importance of listening, indicate what is most necessary for efficient listening, and set up drills and tests to measure students' progress in assimilating and organizing information, if not in analyzing emotional appeals or in appreciating verbal style. There is no question but that such an all-out attack on the neglected skill would produce some beneficial results, but the same difficulties that plague the unnatural isolation of one language activity from another are present here, threatening to vitiate the instruction. Another way of implementing direct instruction involving tape recorders, phonograph records, and periodic objective tests will soon be widely available from publishing houses. Facilities comparable to those of language laboratories will no doubt be part of the equipment built into most new high school buildings for use not only as listening laboratories but also as reading laboratories, particularly for remedial students.

In the ordinary English classroom today, however, it seems far more realistic to assume that the teaching of listening can be integrated with the teaching of speech. Much has been made, for example, of the responsibility of the speaker to his audience but relatively little has been said about the audience's reciprocal duty. In many instances of evaluating oral communication, teachers seem to feel that if there is an evident lack of communication between speaker and audience, the fault lies wholly with the former. (A notable exception to this bias is made, however, by the college teacher when, after grading a disappointing set of objective tests based on his lectures, he leaps to the consoling conclusion that his class is made up of uncomprehending clods.)

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[3] Ralph G. Nichols, "Listening Instruction in the Secondary School," Bulletin of the National Association of Secondary School Principals, Vol.3 (May 1952), pp. 158-174. Copyright: Washington, D.C.

The teaching of good listening skills can go on concurrently with the teaching of speech skills. One of the more obvious approaches if the matter of guided feedback. Comparisons can be made between the speaker's written specification of his main idea and the listeners' definition of that thesis. Comparison can be made between the speaker's written outline and what the audience perceives. One teacher has effectively initiated the latter approach by using an overhead projector to illuminate the speaker's main outline as he speaks to the class. In another, more sobering experiment, students at the University of Chicago's Laboratory School provided an immediate check on the speaker's efficiency by pressing individual buttons on their desk, indicating on a lighted "traffic board" behind their backs and visible to the speaker how well he was communicating. (A green light meant "continue", a yellow light, "slow down", and a red light, "stop and go over it again"; when the traffic board was mostly red, the speaker made a decided change in the pace of his lecture.) Another, more homely device would be the use of a checklist for listeners, one comparable to but more limited than the speaker's checklist described earlier. Another device is to assign one of the better students to make a speech reviewing the principal concepts of a unit on the day before an important test is to be given. Also, much can be gained from the playing of a professional recording of a literary work or a great speech--if students are given specific oral or written directions as to what to listen for principally. Still another approach is to assign different sections of the class to listen for different aspects of a speech (e.g., voice, gesture, striking language, etc.)

Behind the rationale of integrating listening activities with speech activities lies the need for reinforcing the axiom that communication is a two-way street. So important is this principle that it would seem patently unrealistic to attempt to teach listening skills over only one or two years of the entire high school English program. In programs where responsible listening is sensibly and systematically stressed, there is likely to be, incidentally, considerably less frustration over discipline problems which so frequently stem from the students' awareness that they are not expected to participate actively when a teacher or another student is speaking.

What little research there has been in the area of listening has yielded encouraging results. There seems every reason to believe that instruction focused, either directly or indirectly, on increasing listening proficiency does produce better listeners. Moreover, it seems clear that listening ability may be measured objectively. The source of reasearch studies in listening is indicated in the Selected References on page 26.

If listening is an important skill in language activity and if it can indeed be taught, surely it sould receive a respectable emphasis in any English program. Probably more direct work on listening skills should appear early in the English program, but there may well be sufficient reason to schedule instruction in listening in the twelfth grade for those seniors who will soon be sitting in the lecture halls of colleges and universities. That much needs to be done in this area is plain. If Americans are justly accused of rapid-fire, spontaneous speech generally labeled as sloppy, the repetition and visual stimuli so characteristic of television commercials are perhaps the clearest index of the state of listening in our time; clearly, those who are so highly motivated to communicate as are our advertising men are desparate to have their audience pay attention. To English teachers professionally committed to believe that listening is much more than just a matter of paying attention, the "sloppy" listening habits of their students deserve as much attention as "sloppy" speech.

From - Paul O'Dea, "The Teaching of Speech Skills," The Curriculum in English, Science Research Associates, Inc., Unit VI, p. 19-23.

Sample Performance Objectives for Early Adolescence (13-15 years old)

The Pasco County English Language Arts program objective listed in the preceding section have been translated into sample performance objectives, giving an example pre-assessment activities, the learning opportunities or activities, the materials which might be needed, and evaluation techniques which may be used.

The following format is suggested by the writing committee for teachers to use in setting up performance objectives based on Pasco County English Language Arts program objectives:

(1) program objective:

(2) emphasis of program objective at this level:

(3) pre-assessment: to find out if students are already performing in this area or at what level they are performing.

(4) example of an instructional (performance) objective at this age level.

(5) learning opportunities or lesson plans which will give students the opportunities necessary to learn to perform.

(6) approximate time it would take for the lesson plan.

(7) evaluation: How will you know when the student can perform:

Level 1 - Minimum

Level 2 - Intermediate

Level 3 - Maximum

EARLY ADOLESCENCE (13-15 years old)

II. Listening

1. Program Objective: To listen or to attend the sounds around us.

Very little stress in Early Adolescence.

Pre-Assessment: The student does not attend the sounds around him.

Example of an instructional (performance) objective for this level:

The student lists the sounds around him when asked to listen attentively for 30 seconds.

Learning Opportunities: The student is instructed to listen for 30 seconds for the sounds around him. At the end of the listening period the student is asked to list the sounds he heard. The papers are collected. Then the teacher solicits responses from the students and lists them on the chalkboard.

Time: One class period

Evaluation: The teacher checks each student's paper against the student-teacher developed checklist.

2. Program Objective: To discriminate selectively sounds around us.

Emphasis: Strong program emphasis

Pre-Assessment: The teacher has observed that the students find it difficult to listen attentively to records.

Example of an instructional (performance) objective for this level:

The students will listen to a narrative record, tune out extraneous sounds, and recall the important facts of the story.

Learning Opportunities: After the teacher discusses with the students the importance of listening to recall facts, the teacher plays a record about John Henry, the legendary Negro folk hero. The teacher then divides the class into two teams. The teacher asks questions, and one from each team will be asked to write the short answer on the chalkboard. The team having the largest number of correct answers will be the "Listeners of the Day."

Time: One class period

Evaluation: Using another record, the students are given a written test.

3. Program Objective: To listen and follow instructions.

Emphasis: Strong program emphasis

Pre-Assessment: The students do not listen to and follow instructions the first time they are given.

Example of an instructional (performance) objective for this level:

The students will listen and follow instructions in various situations.

Learning Opportunities: The teacher gives the class instructions on an assignment in his normal tone of voice. He then asks for volunteers to answer questions about the instructions that were given. If the instructions are not accurately reported, the teacher will discuss the need for listening attentively to instructions and following them. The teacher will have the students discuss the disadvantages and dangers of poor listening, asking the students to give incidents where failure to follow instructions had unpleasant results.

Time: One class period

Evaluation: Students are given a test which demands that they follow orally given instructions. Level 1: 51% are able to follow oral instructions. Level 2: 75% are able to follow oral instructions. Level 3: 90% are able to follow oral instrucions.

4. Program Objective: To listen attentively in a discussion without interrupting the speakers.

Emphasis: Strong program emphasis

Pre-Assessment: The teacher has observed that the students often interrupt each other, and do not listen to others' questions and answers.

Example of an instructional (performance) objective for this level:

Having been given the assignment of individual reports (My Favorite Ballad and Why) students will listen attentively without interrupting the speaker.

Learning Opportunities: The teacher assigns oral reports on a given topic (My Favorite Ballad and Why) to the students. As each student presents his report, the class will be an attentive audience. After the report, the students will discuss the report without interrupting each other.

Time: 3 class periods

Evaluation: The students are given a test on one of the reports which the teacher selects to determine attentiveness of students. A check list will be used by the teacher to record his observations of student's interruptions of other students.

5. Program Objective: To acquire facts accurately and with reasonable ease when they are communicated through speech.

Emphasis: Strong program Emphasis

Pre-Assessment: Students, after listening to a speech are unable to recall the facts presented by the speaker.

Example of an instructional (performance) objective for this level:

After listening to a speech, the students are able to list the main points of the speech.

Learning Opportunities: The teacher presents a speech (using tape, record, speaker, or students) to the class; asking that the student listen and list the main points of the speech.

Time: One class period

Evaluation: An outline will be required of each student which shall contain the main points of the speech.

6. Program Objective: To acquire skills of critical listening: i.e., listening for ideas and supporting data to avoid being swayed by propaganda.

Emphasis: Some program emphasis

Pre-Assessment: The teacher has observed, through written and oral statements, that students are very apt to believe what they hear without asking for supporting facts.

Example of an instructional (performance) objective for this level:

Having listened to any type commercial, the students will list ideas and supporting data used to convince one to buy the product.

Learning Opportunities: The class is divided into small groups. Each group is to work out a skit which is to be used as a propaganda device. The students may create their own skits, or form skits around the contradictory appeals of the commercials of competing products.

Time: 4 classroom periods. (One class period should be used to discuss the techniques of propaganda and organizing into groups. Two class periods for presentation of skits)

Evaluation: A taped commercial will be played and the student will list and turn in the ideas of the advertiser and his supporting evidence.

7. Program Objective: To select from listening experiences the ideas which are of significance to the problem at hand, and to tune out the extraneous.

Emphasis: Some program emphasis

Pre-Assessment: The teacher observes that when directions are given orally, many students fail to accomplish the activity.

Example of an instructional (performance) objective fortthis level:

When given oral directions for accomplishing any activity, the majority of the students follow the directions.

Learning Opportunities: The teacher will read passages which include directions for doing something as well as a number of bits of extraneous information. The students are to record the information necessary to perform the specific operation.

Time: One class period

Evaluation: A series of checklists developed on the passages used in the learning activity he will be administered to the students.

8. Program Objective: To change one's own behavior (decision-making, acquisition of concepts, attitudes towards individuals or groups) as a result of effective listening.

Emphasis: Strong program emphasis

Pre-Assessment: Students are unable to judge whether or not the authority making a statement has the qualifications for making the statement when they are given a list of statements by well-known personalities and asked to judge whether the personality is qualified to make the statement.

Example of an instructional (performance) objective for this level:

When the student hears a commercial given on TV, he is able to assess the statements by an alleged authority.

Learning Opportunities: Students bring in examples of commercials from television where statements are made by "authorities" such as football stars who endorse shaving cream or some other product as being the "best in the field." Class discussion is held on these commercials to determine the credentials of the person making the statement. The teacher directs the discission around (a) the reputation of the speaker, (b) his field of expertize, (c) whether or not he is a disinterested party (not profiting from the results of his statement), (d) he has studied the matter, and (e) the procedures that the authority used in coming to his conclusion about the product.

Time: One class period. This should be a continuing procedure, developing into critical examination not only of television commercials, but of materials read in literature.

Evaluation: Checklists covering the points mentioned in the learning opportunity will be administered to the students.

9. Program Objective: To develop ability to select the level of listening (marginal, appreciative, attentive, critical) appropriate to a given situation and to flexibly apply these different skills implied by the level involved.

Emphasis: Strong program emphasis

Pre-Assessment: Teacher observation: The teacher observes the student does not select the appropriate listening level for the material involved. He fails to follow directions given for the completion of a class project. He cannot recall specific details in oral reports given by a peer. He cannot point out an illogical sequence of reasoning during a debate.

Example of an instructional (performance) objective for this level:

The student follows directions pertaining to the assignment given in a quiet, modulated voice.

Learning Opportunities: The teacher assigns a committee to make a report to the class on a current event, such as one of the flights to the moon. The teacher, through example, sets the style in listening. During one report, very close attention is paid to the speaker. During another, the teacher grades papers. At the end of each report, a committee devised test is administered to the class. These are checked for accuracy and compared. It will be found that higher accuracy on the test is achieved when good listening styles are used. A discussion in class will reveal characteristics of good listening habits. These are prominently displayed on the classroom bulletin board and referred to often. They include specifically, (a) looking at the speaker (b) concentrating on what is being said, (c) thinking about what is being said, (d) talking about what is being said by asking questions and adding information.

Time: At least one class period should be spent in giving the reports which have been assigned as homework. Another class period should be devoted to developing a list of good listening characteristics. There should be frequent reinforcement.

Evaluation: Checklists and tests devised by the reporting committee indicate more acuity in listening.

10. Program Objective: To cultivate a balanced media diet.

Emphasis: Strong program emphasis

Pre-Assessment: When students give subject reports, their research comes from a single source, which is usually printed.

Example of an instructional (performance) objective for this level:

When making a report, the student will use various listening media for his resources.

Learning Opportunities: The teacher, when assigning subject reports, presents the student with many samples of resource materials, such as, tapes, filmstrips, records, movies, television, radio speeches, and speakers. The teacher will insist that each student's report be supported by bibliography, which might, at first, be simply a list of the media used by the student for the report. This should be gradually refined until the student begins to use aural as well as printed resources when making reports.

Time: 2 class periods.

Evaluation: The teacher observes that reports from students contain several different media. A check list of various listening media will be used to check the bibliography of each report. Level 1: The student uses 1 listening source. Level 2: The student uses 2 or 3 listening sources. Level 3: The student uses many listening sources.

11. Program Objective: To increase one's listening vocabulary.

Emphasis: Strong program emphasis

Pre-Assessment: After a discussion of new materials, the student fails to define unfamiliar words from the general context.

Example of an instructional (performance) objective for this level:

The student, when listening to someone speaking or reading orally, defines unfamiliar words through listening to the general context provided by the speaker.

Learning Opportunities: To develop skill in gaining meaning of unfamiliar words from the general context, the teacher records on tape certain passages which contain new or unfamiliar words and the students listen to them. Using a teacher-constructed test, the unfamiliar word and three synonyms are listed. The student checks the best synonym according to the passage he heard. These are immediately checked for accuracy, with the incorrect responses being noted. The tape is replayed and the test is given again. This time each unfamiliar word missed is tallied to find the word with the highest incident of misses. Now the tape is played again, with the teacher and students discussing the clues leading to an understanding of the missed word. This may continue through a list of the most missed words.

Time: One class period

Evaluation: A check list similar to the one in "Learning Opportunities" issued to evaluate this objective.

12. Program Objective: To look at the speaker; to try to interpret his facial expressions and other non-verbal signals.

Emphasis: Some program emphasis

Pre-Assessment: The student fails to portray, through his facial expressions and other non-verbal signals, his feelings or determine the feelings of anothers through the same expressions.

Example of an instructional (performance) objective for this level:

The student interprets from the facial expressions and other non-verbal signals used by a speaker, the feelings of that speaker.

Learning Opportunities: The teacher using a sound film with the sound shut off, presents a short-reel film, asking the student to determine the feelings of the actor from his gestures and facial expressions. After showing the film, the students will discuss their interpretation of the actor's feeling. The film is then reshown, this time with sound, and the students compare their interpretation of the actor's feelings with the feelings portrayed through sound and gestures.

Time: One class period per short film

Evaluation: The teacher makes a checklist of emotions displayed in a film. The students are shown the film and asked to identify the emotions portrayed.

13. Program Objective: To listen analytically (to content and linquistics) in an effort to improve one's own speech skills.

Emphasis: Some program emphasis

Pre-Assessment: When given the assignment to speak before the class on an assigned topic, the student does not use effective speaking skills.

Example of an instructional (performance) objective for this level:

Having listened to a well delivered speech, the student lists and imitates the effective characteristics of the speech.

Learning Opportunities: Through the use of recorded speeches and film clips by effective speakers, the teacher and students examine both the content and linquistics used to determine what they are and why they are effective. Practice in delivering, through imitation, of these speeches, is used in the classroom to gain experiences in improved speech skills. The student may follow-up this activity by writing and delivering his own speech, but using the style of delivery of one of the studied speakers. The class may play a game constructed around guessing what great speaker the student is portraying.

Time: Five class periods

Evaluation: Level 1: When students listen to examples of both well-constructed and poorly-constructed speeches, they are able to identify each type. Level 2: Students are able to list the effective characteristics of a good speech and imitate these characteristics when giving a speech. Level 3: The student is able to use effective speech skills when organizing and delivering his own speech.

WRITING

SAMPLE INSTRUCTIONAL OBJECTIVES

Background Information for Writing

THE IMPORTANCE OF WRITING PRACTICE

Although time must be devoted for the search for a subject to write about, and more time to the planning of the paper, the major task is writing. No one can learn to write without frequent and regular practice. On the other hand, mere practice is not enough. Increasing the number of assignments usually will not improve writing, any more than practicing a bad stroke will improve swimming. Planned developmental practice, with clear goals, specific aids, and reliable, sympathetic evaluation, is the way to writing improvement. Frequent and regular practice, so controlled, will bring demonstrable results.

GRAMMAR DOES NOT TEACH WRITING

To know how the English language works is a valuable part of every educated person's background. But for the young student, the grammar presently taught in school has little practical relationship to the task of writing. In fact, if the time given to grammar reduces the time available for writing practice, grammar has a negative effect upon writing. Children learn the fundamental patterns of English sentences from experience.

The contributions which language study can make to writing are:

* Respect for the English language as a vehicle of communication
* A lively sense of the infinite variety of sentence organization as the resource of the writer
* Understanding of shades of meaning
* Appreciation of the use of language to enrich patterns of structure and breadth of vocabulary in all situations of life.

PLANNING TO WRITE

In the development of composition skills, what the student does before writing will advance his growth more than what he does afterward. Planning in advance is the key to success in writing. Some stages in this process are:

* Discovery of an idea that calls for expression
* Relating this idea to facts, experience, and background.
* Brooding of the topic; giving the imagination time to do something to the idea

- Organizing main points and divisions
- Formulating groups of words that personalize the writer's relation to his subject

THE WRITING PROCESS

Composing and editing are different stages of the writing process, and may actually be in conflict at certain stages of writing. Composing is the setting down on paper of the ideas that flow in the mind. The more immediately these ideas are set down, the more likely the writing will be coherent. At this stage, conventional mechanics is secondary to the expression of ideas on paper. The writer, once started, should not be interrupted, and should be trained not to interrupt himself. He should write with the best mechanics of which he is capable, but mechanics must not stop the flow of his ideas. Such adages as "Strike while the iron is hot" and "Write at white heat" apply to the process of composition.

EDITING

When ideas are down on paper, the writing requires editing to become presentable to readers. Sometimes, a basic flaw in the overall plan may be apparent, but at any rate, editing must include basic review of mechanics and spelling, fundamental sentence structure, and paragraph organization. It may also include rephrasing a throught or idea, and discovery of the best possible word at strategic points. The importance of editing and proofreading of work already written cannot be overstressed.

USING MODELS OF WRITING

Emulation, rather than imitation, is a valuable directive in learning any skill. The writer can also profit by studying closely how another writer of his own peer group and interest area has handled problems of self-expression, patterning of sentences, and organization of ideas. Reading and studying a carefully selected essay, article, or story can materially aid the developing writer. From such experience he learns not to imitate exactly the model author, but to acquire knowledge of various manners by which he can solve his own problems of expression. It follows generally that the study of the writing of another leads to the improvement of one's own writing practice.

TERM PAPERS AND "RESEARCH" PAPERS

Experienced teachers generally agree that extended factual essays, commonly called term papers or research papers, do little to advance a student's writing skill. Such techniques as footnoting and the preparation of bibliography can be **taught** effectively in the assigning of short, specific reports. For advancement in writing, students need frequent, carefully planned, thoroughly revised shorter writings, subject to the critical evaluation of the teacher.

TEACHER SUPERVISION OF WRITING

The stages at which a teacher can be most effective in the development of writing are:

* Discovering an idea or a topic of significance to the writer.
* Encouraging students to think, plan, ponder, and give rein to their imaginations before writing.
* Providing classroom time to start writing.
* Setting aside planned periods for the editing and revision of first drafts of papers.
* Training students in the skills of proofreading.

THE EVALUATION OF WRITING

The teacher of composition is the critic and the judge of writing. It is an asset if he can write with reasonable competence himself. It is better still if he regularly writes and studies his own compositions. By these means he may develop two valuable qualities: an insight into the problems of the struggling writer, and to suitable humility concerning his own ability to judge the writings of others. These qualities are not always conspicuous in composition classrooms.

Vital points in the appraisal of a piece of writing are:

* An understanding of the writer's purpose of intentions.
* A patient manner and a constructive style in the writing of comments; avoidance of terms such as awkward, unclear, confused and other negative generalities.
* Finding something good to say about the paper, to give a sense of appreciation and encouragement the struggling writer.
* A proper balance in the recognition and evaluation of skills and faults. In the learning of any new skill, a student profits more from the recognition of a few significant faults to which he can give his attention and study, than from a multitude of corrections, so numerous as to discourage the study of any.
* An ability to make clear to students what improvements they are to make and how they should go about making them.
* A planned program of follow-up, in which time and direction are devoted to the study of writing difficulties, the elimination of major faults, and the rewriting of papers where rewriting performs a clear teaching function.

THE READER

It is of the utmost importance to keep constantly before the student the fact that he is writing to be read. His reader should be constantly in his mind. It follows, therefore, that writing must be so taught, reviewed, and evaluated as to give the student the assurance of a friendly, helpful reader who is genuinely concerned with what he has to say, as well as with the continued development of his writing skills. At no time, however, should the teacher take the liberty of imposing his own purpose upon that of the student during the process of evaluation. Instead, he should endeavor always to truly understand what the writer's purpose is; for all too often, teachers either do not see the student writer's purpose at all, or they see it very imperfectly.

From: Wisconsin English Language Arts Curriculum Project, January, 1968, Department of Public Instruction, Madison, Wisconsin, p. 161-163.

Sample Performance Objectives for Early Adolescence (13-15 years old)

The Pasco County English Language Arts program objectives listed in the preceding section have been translated into sample performance objectives, giving an example pre-assessment activities, the learning opportunities or activities, the materials which might be needed, and evaluation techniques which may be used.

The following format is suggested by the writing committee for teachers to use in setting up performance objectives based on Pasco County English Language Arts program objectives:

(1) program objective:

(2) emphasis of program objective at this level:

(3) pre-assessment: to find out if students are already performing in this area or at what level they are performing.

(4) example of an instructional (performance) objective at this age level.

(5) learning opportunities or lesson plans which will give students the opportunities necessary to learn to perform.

(6) approximate time it would take for the lesson plan.

(7) evaluation: How will you know when the student can perform:

Level 1 - Minimum
Level 2 - Intermediate
Level 3 - Maximum

Early Adolescence (13-15 years old)

IV. Writing

1. Program Objective: To produce neat legible manuscript and cursive writing.

Emphasis: very little stress in Early Adolescence - only a reminder to preface written work which is to be handed in for grading.

2. Program Objective: To spell correctly in order to communicate more efficiently.

Emphasis: Strong program emphasis

Pre-Assessment: The teacher has observed from the students' written work that they should become aware of their own spelling uncertanties and that they avoid the use of the correct word and substitute a word they know how to spell.

Example of an instructional (performance) objective for this level:

The student having been given instructions will demonstrate in his writing correct spelling in order to communicate more efficiently.

Learning Opportunities: (a) The teacher will ask each student to keep a section in his notebook to list his personal spelling demons. The teacher will confer with the student to determine which family of word spellings in commonly misspelled and how this could be corrected. The student will have a spelling partner to dictate his demon list. The student dictating the words will also grade his partner's paper. The ten students having made the best progress on their demon list will have their names placed on the bulletin board under the heading "Good Spellers". (b) For the students who have extreme difficulty in spelling, the teacher may use written drill from a word list of their ability-easy enough so they can achieve success. These students profit from drill rather than learning spelling rules.

Time: As determined by the need of the individual student.

Evaluation: Level 1: Students are able to spell 80% of the words he once misspelled. Level 2: Students are able to spell 85% of the words he once misspelled. Level 3: Students are able to spell 95% of the words he once misspelled.

3. Program Objective: To improve the quality and precision of one's written vocabulary.

Emphasis: Some program emphasis

Pre-Assessment: The teacher has observed that the students' written vocabularies are monotonous.

Example of an instructional (performance) objective for this level:

The student will correctly use some of the newly acquired vocabulary words which he has been given.

Learning Opportunities: (a) The teacher reads, hands out mimeographed sheets, or uses overhead projector to show the students contrasting paragrphs. One paragraph uses vague expressions, but the other one uses precise nouns, adjectives, and verbs to give colorful and clear expressions. Place a list of overworked words on the board and ask for the class to state some synonyms. Example:

walked	said
tramped	whimpered
sauntered	shouted
hiked	snarled
strolled	snapped
trudged	screamed
strode	complained

(b) The teacher mimeographs Wendell Bradley's "Small-Boat Sailing" as an example of special vocabulary needed in order to write about sailing. Have the students write a short paper about their hobbies or any fields in which they have knowledge of a special vocabulary which is needed for vivid writing.

Time: Two class periods - one for pre-writing, one for writing.

Evaluation: Teacher Observation: Level 1: The student has added new words in his writing. Level 2: The student uses the new words effectively. Level 3: The student uses the new words creatively.

4. Program Objective: To develop increasing objectivity in revising one's written work.

Emphasis: Some program emphasis

Pre-Assessment: In evaluating student writing the teacher realizes that the writing turned in is the student's first draft.

Example of an instructional (performance) objective for this level:

The student will revise his first draft of a writing assignment.

Learning Opportunities: (a) The teacher assigns a short paragraph to the students. He asks that they describe a pleasant or a dreary scene being sure that they tell the reader how the scene looks and how they feel about it. Using an opaque projector (or overhead with transparency) the teacher will show several papers, discuss the good points of each paper first, have students recommend changes. The papers will be returned and teacher will help students individually as the students revise their first draft.

Time:

Evaluation: Level 1: The student has rewritten the first draft. Level 2: The student has corrected mechanical errors. Level 3: The student has made writing clearer and more interesting.

5. Program Objective: To develop an awareness of writing styles and forms, including those found in business, in order to apply them to one's on writing.

Emphasis: Some program emphasis

Pre-Assessment: The teacher has observed that the students are confusing the friendly and business letter forms.

Example of an instructional (performance) objective for this level:

A student will write both a friendly and business letter using the correct forms.

Learning Opportunities: The teacher will hand out a mimeographed sheet on which there are both the friendly and business forms. The class' attention will be called to the likenesses and the unlikenesses of the forms. The teacher will then use other examples of different kinds of letters and ask the students to identify the forms used. Example:

Friendly	Business
Thank-You-Note	Application for job
Bread-and-Butter	Information requested
Invitation	Order of Merchandise
To a friend	

After this class activity, the teacher gives the students a sheet which contains all the parts of the friendly and business letters; however, each is not in a form. The students are then to rearrange the letter puzzle into the correct forms. The students will then be given the assignment to write any kind of letter they choose which uses the informal form. A similiar assignment is made using the formal form. For both of these assignments, the teacher will work with each child to see that they are writing each form correctly.

Time: One to two weeks according to the groups.

Evaluation: Level 1: The student uses the correct forms. Level 2: The student makes no mechanical errors. Level 3: The student uses effective wording.

6. Program Objective: To improve the percision of one's punctuation and usage.

Emphasis: Strong program emphasis

Pre-Assessment: The teacher has observed that the students use many compound sentences in their writing and do not punctuate them correctly, or they punctuate simple sentences with conjunctions as though they were compound, Also the teacher recognizes a need for good usage of the verbs: was, were, doesn't, don't, come, and came.

Example of an instructional (performance) objective for this level:

In his writing a student will punctuate compound sentences correctly and use was vs were, doesn't vs don't, and come vs came correctly.

Learning Opportunities: The teacher defines a compound sentence by the use of illustrations - his or some of the students'. At the same time the teacher will show the correct usage of the three troublesome verbs. The teacher assigns the students to write a very short composition about any T.V. program they had seen the night before. After all students have completed their compositions, exchange papers among the students. The students will check each other's papers for mistakes in punctuating compound sentences and the possible use of the three verbs. The teacher will check the papers for possible student error. These specific usages will be checked in subsequent written assignments.

Time: Two class periods or more if necessary. This type of assignment should be repeated.

Evaluation: Teacher Observation: Level 1: The student punctuates compound sentences correctly in their writing. Level 2: The student also uses the verbs correctly.

7. Program Objective: To experiment with individual writing techniques, to be able to break rules intelligently; to learn the rules and have valid reason for breaking them.

Emphasis: Some program emphasis

Pre-Assessment: Students argue with teacher that "If Marjory Kinnan Rawlings can write it so can I!"

Example of an instructional (performance) objective for this level:

Having read a chapter of The Yearling, the students in small groups will create some dialogue portraying any dialect the group chooses and know what formal English rules they broke and explain why.

Learning Opportunities: The teacher chooses a chapter from Rawlings' Yearling for the class to read. After the class has read the chapter, the formal English rules which were broken will be discussed. The class will be divided into small groups. Each group will write a short dialogue to portray a certain type of character or a particular dialect. Each group will present its dialogue to the class. After a group has presented its dialogue, the members of the class may challenge any member of the group as to the reason for breaking a rule of English and ask him to substitute the formal grammar.

Time: One week or as long as necessary for all groups to present their dialogues.

Evaluation: Level 1: The student will point out sub-standard use of English in the passage. Level 2: The student will be able to substitute the sub-standard English with standard English and explain why the sub-standard English is more effective. Level 3: The student will create his own dialogue.

READING

SAMPLE INSTRUCTIONAL OBJECTIVES

Background Information on Reading and Literature

Point of view. The program in literature at the secondary level continues to foster in young people the love of books and the habit of reading. At this level English is studied as a separate subject. It is agreed that the English program is sufficient and complete in itself and that combination with another subject is not the best way to teach it. Literature should be taught as literature and not secdondary to another content. Both the classroom program and the independent reading program provide a wide variety of titles from the new as well as from the old in literature. Students continue to acquire skills and attitudes essential for understanding and appreciating various literary types. While it is desirable to plan certain common reading experiences for high school students, it should not be assumed that any single classic must be read by everyone. The world of books provides countless literary experiences that integrate with personal experience. The course in literature must be flexible, inasmuch as all students are not ready for the same experiences. Even when ready, students may need books that reflect this experience at different levels of maturity and at different levels of reading difficulty. A wide variety of content makes possible a continuing progression from simple to more difficult and challenging materials.

At this level dominant emphasis is placed upon careful reading of the literary work itself; then, as pertinent, upon biographical, historical, and other related material to illuminate and supplement study. As far as possible, literary works are studied in their original form rather than in abridged or simplified versions. As a student advances, increasing attention is given to the interrelationship of form and content, with critical terms and appraisals introduced as a student is ready to use them. Writing, speaking, and listening are meaningfully integrated with and grow out of the work in literature.

Reading skills. Inasmuch as the junior high school carries on the progression from simple to more difficult and challenging materials it is important that the skills of reading continue to be developed at that level. In addition, for some students basic reading skills may need to be reinforced and developed throughout the high school years. However, the appreciation skills introduced at the intermediate level receive major emphasis and are applied to increasingly more difficult and more mature literary materials. The English teacher is definitely responsible for developing skills necessary for understanding, enjoying, and appreciating literature. Reading problems of a remedial nature are not the responsibility of the English teacher and should be handled by specialists in reading.

Individual differences. Since literature has many aspects, the approaches to it must be varied to meet individual ability and maturity levels. The literature program may be varied in many ways to meet the needs of individual students. Two effective ways are by offering sequential programs for classes of different ability levels, or by grouping and individualizing the program within the heterogeneous class. However, even when such approaches are used, careful analysis of both class and individual reading backgrounds is essential in planning the high school literature program. Even within classes grouped according to ability, there will be individual differences. Individualizing to meet the needs of students may require the use of different materials, but the same selections may be taught to all by changing approaches and techniques and by expecting levels of performance in keeping with levels of ability. It is recommended that the students' varying abilities and interests be acknowledged and challenged through guided, individualized reading programs. In developing such programs it is important to remember that they should be varied and flexible.

From: Wisconsin English Language Arts Curriculum Project, January, 1968, Department of Public Instruction, Madison, Wisconsin, p. 61-62.

Because this is a period of expanding interests for the adolescent, his reading material ought to keep abreast with his experiences. These interests will center around sports, animals, nature, industry, invention, children of other lands and of his own land, science fiction, romance, and social behavior. Therefore, reading lists ought to be alert to lead the individual to varied interests.

Because the junior high school student reads primarily for recreation, he delights in the plot of a story, visualizes characters and analyzes their behavior. He is also beginning to read beyond the surface. The junior high school reader may use many of the same materials as the high school reader, but the difference is in the depth of pursuit. The transition from simple to more difficult reading should not be too drastic.

Because the adolescent is desirous of understanding himself and of being understood, he can achieve self-realization when his reading deals with problems common to his own.

Because the adolescent is intellectually curious and also uninhibited, he enjoys discussion with peers and adults concerning his reading. Also, he can evaluate rather critically. However, he has a tremendous range of literary appreciation--from high level to low. Being an enthusiastic mass media fan, he recognizes comparisons and contrasts of the novel with its motion picture or television adaptation. The teacher needs to recognize the power of the audio-visual media for the young reviewer and to utilize it whenever advantageous.

Because the junior high school student is oriented to the audio approach (TV and motion picture, particularly), he thoroughly enjoys listening to literature when it is well read. Therefore, the teacher should capitalize on this appreciation by the teacher, a competent student, or a recording.

Because the adolescent prefers active involvement in the learning process to passive recipiency, the teacher should develop ways in which the student can participate by providing opportunities for oral interpretation, memorization, panel discussions, choral reading, and creative dramatics. The junior high school years are a period of great imagination.

Teachers who plan junior high school literature programs should remember that the junior high school student is further characterized by his love of adventure and excitement, desire to conform to group standards, interest in his own personality and capabilities, concern over matters of right and wrong, and demands for personal freedom and security. For the normal student in grades seven to nine these characteristics may be exploited to advance his growth in literary appreciation.

Love of adventure and excitement: How can a literature program be provided which will match the adolescent's exuberance and enthusiasm? The subjects of the adventure stories (novels and short stories) need to keep pace with the adolescent's own changingadventures and interests. Plots should grow in intensity and complication from grades seven to nine. Otherwise, the student will lose interest in reading. (From The Adventures of Tom Sawyer to Johnny Tremain to Great Expectations.)

Desire to conform to group standards. What experiences in the literature program will provide opportunities for the adolescent to succeed and gain status with his peers? Any plan, such as the guided individualized reading program, that allows a student to move at his own rate and at his own level into satisfying reading experiences will give him confidence. Also, oral activities related to literature that give him opportunities to perform for the group are ego-builders (dramatics, panel discussions, oral talks). As the child moves from seventh grade through ninth grade, the time allotted increases and the topics grow in maturity.

Interest in his personality and capabilities. During these junior high school years, the adolescent's vocabulary growth takes a sudden spurt. If the teacher is planning sequential growth of literary experiences, the student requires more reading as he grows older--different kinds of reading as well as an upgrading of quality. In all three years the student will have a great interest in biography since he relates himself and what happens in his life to what is happening to others. In his study of poetry, the ninth grade student will be able to deal with abstractions. In types of reading, the ninth grade student will be advancing into essays. In vocabulary, the older student will be interested in the range of word meanings; he is capable of adding discrimination in words to quantity of words.

Demands for personal freedom and security. There are many ways in **which** a literature program can provide for successful student leadership--ways in which student can assume responsibilities on his own. In the seventh grade, the direction for discussion of books and reading is assumed primarily by the teacher; in eighth and ninth grades, the teacher's role in this area becomes less and less as the student's leadership increases. In these grades there is increased report writing.

Concern over matters of right and wrong. In what ways can the teacher provide the literature which will help the student to make intelligent decisions and to build sound judgements? Evaluation is a mature process, and the student should become better able to discriminate as he moves from seventh through ninth grade. One of the best ways to provide for this awakening to literary sensitivities is to move him as rapidly as possible from fact to interpretive questioning and into argument and debate. Obviously, the nature of the selections will determine the type of reasoning which results, so provision needs to be made for selections of depth and perception. (In the short story, to an appreciation of Guy de Maupassant's The Necklace; in poetry, to James Russell Lowell's "The Vision of Sir Launfal"; in the essay, to Lincoln's Gettysburg Address.)

The adolescent is no longer a child and he will respond to the literary heritage only if he is given the occasions to grow with the literature appropriate for each succeeding year.

From: Wisconsin English Language Arts Curriculum Project, January, 1968, Department of Public Instruction, Madison, Wisconsin, p. 62-63.

Every teacher who leads children and youth into the knowledge and appreciation of literature is engaged in developing an important aspect of the Humanitites. The American College Dictionary defines the humanities as "the study of literature, philosophy, art, etc., as distinguished from the social and physical sciences." The teacher of the self-contained elementary school classroom is responsible for teaching the humanities as well as the social and physical sciences. In the junior high school many teachers are concerned principally with the humanities together with the social sciences. At the senior high school level the teacher of English is concerned principally with the humanities, and is, indeed, the chief exponent and champion of this branch of human knowledge in the high school.

It is important, therefore, to the teaching of literature at any level to be aware of the peculiar nature of the humanities and the special qualities of the humanist who teaches them. These are some of the distinguishing characteristics of the humanist, especially the humanist as teacher of literature:

* He has a reverence for life in all forms, with sympathy and compassion toward all living creatures, especially those in distress.

* He has a profound respect for the integrity of the human mind and for its freedom. He will permit no hindrances to its free range.
* He has faith in human beings and in their power to create ideals by which they may govern their lives.
* He holds the search for truth to be man's primary endeavor, and he will defend the freedom of search against all oppression.
* He stands in awe of the wonders of creation and regards his place in creation with humility.
* He seeks to create rather than to destroy; to encourage inquiry and discovery above all other human activities.
* He preserves an open and critical mind, and is willing to put the most cherished of notions to the testing ground of examination and refutation.
* He respects independence of thought and action, supports the right to be different, and upholds the right of inquiry even when inquiry threatens his firmest convictions.
* He takes as his special province what has been called "the good, the true, the beautiful."
* He respects the search for knowledge and endeavors to relate the basic principles of the social sciences and the physical sciences to his understanding of the society of which he is a part.

From these characteristics of the humanist certain fundamental implications for the teaching of literature emerge, implications which effect the relationship between teachers and students as well as the content and procedures of teaching.

Quality vs. quantity. The literature selected to advance the humanities is chosen because it will develop in young people certain desirable sensitivities, appreciations, enjoyments, and above all, readiness for further literary experience. To accomplish these goals the amount of literature studied is not a significant factor; the quality of the literature, and the manner in which it is presented are the important factors. Literature when studied is not a list of works to be "covered," but a means to desirable outcomes. The course of study should be a guide to what to teach, not a compulsive directive; the anthology is merely a portable library, and is a tool, not a master.

Time to think, to enjoy, to respond. No selection or unit of literature should be taught longer than is needed for students to grasp its content, savor its qualities, and respond to its appeals. On the other hand, the time allowed for a selection of literature or a unit of literature must be sufficient for the goals above to be achieved. Time, therefore, cannot be arbitrarily assigned to any particular work or unit. The program should be flexible enough so that the teacher can terminate a project when its goals have been reached, or may continue it until the goals are achieved.

Literary growth vs. literary busy work. It is possible to write hundreds of questions for the minute study of a literary work; or to spend time on dressing costume dolls, making toy guillotines, or preparing "reports" which are copied from reference books. The ways to kill time and keep students "busy" are many. But the humanist teacher bases his plan of instruction on two fundamental questions, and directs his own energies, and those of his students, to their answers. The questions are: Why am I teaching this work or unit? What types of classroom activities will most efficiently lead to success in my purposes? These questions would challenge the teacher to abandon much current busy work. (See below some reasons for teaching literature.)

Freedom to express views and opinions. Robert Browning, when questioned about the meaning of a difficult passage in one of his poems responded, "When I wrote that, God and I knew what it meant. Now only God knows." We do not have to rely upon Divene guidance to interpret the meaning of literature, but we must be careful that we do not assume Divene omniscience. Students have minds, and the humanist is concerned with the development of those minds. No one develops far who is told what he is supposed to believe, or has to answer according to a pre-assigned pattern. A wise author once said, "No one will discover the truth if he thinks he knows in advance what the truth ought to be." The humanist teacher will respect the views of students when seriously presented, even when they differ from his own. But the student must learn to respect the views of others, including those of his teacher. In this issue the word "respect" is of equal standing with the word "views." The teacher's part is to encourage inquiry and the honest search for the best understanding and interpretation of any literary work, and be ready to adjust his own interpretation to the sound suggestions of thoughtful students.

A relaxed, pleasant atmosphere. The humanist teacher has regard for the personalities and feelings of his students. He seeks to understand them, and to deal with them with dignity and courtesy. He trusts the integrity of their purposes until they are proved false or unsound. Even then, he has trust in the ability of the erring student to amend his ways. It is possible that certain kinds of drill learning can be accomplished in an atmosphere of tension, apprehension, and mistrust, although the end result is dubious. But it is certain that growth in sensitivity to literary qualities and values cannot occur in an atmosphere of tension, dislike, and distrust. The literature teacher is wise if he tries to establish in his classroom the same atmosphere of ease and respect for each person as would characterize his own sittingroom, where each guest is treated with courtesy and given a fair share in the conversation. Students who trust their teachers and study literature in a relaxed atmosphere will advance more rapidly in desirable ways than under any other regime.

WHY TEACH LITERATURE?

Hundreds of reasons might be advanced for teaching literature. A composite list of the goals listed in current curriculums would cover many pages. These few reasons offered here seldom appear in curriculum goals, yet they are closer to the inner life of the teacher of literature than many published goals. At best, they give the teacher of literature a dedication to his task far above the concept of "a job."

The Psalmist David inquired, "What is man, that Thou art mindful of him?" Shakespeare exclaims (Hamlet II, Sc. 2), "What a piece of work is man! how noble in reason! how infinite in faculty! in form and moving how express and admirable! in action how like an angel! in apprehension how like a god!" The particular opportunity of the humanist is to help students find an answer to the question, "What is man?" Answers of a kind are to be found in all the arts, but the art of literature is the supreme source of answers. There is no single answer, of course, but the search to find better answers is continuous. A most valid reason for teaching literature is to guide students through their reading to ask themselves some of the fundamental questions that men and women have asked themselves through the ages: questions such as:

- What is a human being?
- How and in what degree is man an animal?
- What about man is different from an animal?
- To what or whom is man responsible?
- What is meant by "good" and "bad"?
- On what grounds does man choose "good"?
- On what criteria should the life of an individual be evaluated?

No lessons or units would be based purely upon these questions. But the analysis and discussion of poems, essays, novels, and plays can be made richly meaningful by the background of such questions, and by the teacher's suggestions of appropriate of these questions to any particular work. Obviously, the nature of the discussion and the profundity of the questions would depend upon the mental maturity of the children, but some aspects of the question "What is man?" can be dealt with at very early stages in education. When discussing Tennyson's "Bugle Song," for example, young children can speculate on the meaning of the line, "Our echoes roll from soul to soul."

No richer gift can be given to children and youth than the love of books and the habit of reading them. It is the most nearly universal source of pleasure and satisfaction. It is the privilege of teachers of literature to make this gift available. Who among us can forget his first reading of Alice's Adventures in Wonderland, The Wind in the Willows, Treasure Island, The Wizard of Oz, and many other favorites? We have the chance to provide this same thrill to hundreds of students, by making literature attractive, and encouraging their voluntary choice of books. The truest test of our teaching skill is the reading habits of the children of youth who pass from our room or grade to the next.

Literature, above all other media, offers the truest, most wholesome, and most complete experience of life in all its aspects. Motion pictures, television, and radio give vicarious experience with life, often useful, but equally often incomplete, distorted, or actually false. No single book offers experiences with the whole of life, but the habit of reading books, comparing and evaluating the various experiences with life therein offered, and integrating these book experiences with our own personal experiences provides a liberal education in seeing life to the fullest extent. Even a recluse like Emily Dickinson knew more about life from books than did many of her contemporary, busy neighbors!

Literature offers the best opportunity in the school curriculum to examine the values by which men live, and to test the codes of concuct derived from the various value systems. Literature is seldom good literature when it is intended to be purely didactic, but good literature invariably reflects kinds of values held by the author, or assigned by him to his characters. It is part of the understanding of literature to determine these values, and to relate them to one's own standards. The study of the behavior of characters in books provides the growing learner with objective examples of behavior to analyze, critize, and relate to his own set of standards. No other teacher has so great an opportunity and obligation as the literature teacher to help students seek sound values and apply them to their own standards of conduct.

A thought to keep in mind in teaching literature as an art form is this: Science deals with what assures us: art deals with what troubles us. To be troubled is to be a normal human being; and one way to understand our troubles and to live with them is to discover through literature what has troubled man, and what man has done about it.

Literature, like music, painting, and sculpture, is an art deserving attention for its esthetic values alone. It provides the central means by which men can experience language used most powerfully, effectively, and memorably. Through prose and poetry, the individual acquires the rhythms of vigorous expression and thought, patterns after which to model his own thinking and utterance. Further, the skilled reader can know the delight of experiencing the successful fusion of content and form, of perceiving the many ways in which a story, idea, or image can be captured.

Good literature is, above all, a necessary stimulus to the imagination and emotions. While "the literature of knowledge"--of fact--can be left to the sciences and other technical fields, to English belongs "the literature of power"--of experience and feeling--which is essential for informing the heart and sensitivity.

CHARACTERISTICS OF A GOOD LITERATURE PROGRAM

* It is sequential. In type of content, in reading difficulty, and in maturity of the concepts involved, it moves progressively from simple to more difficult and challenging materials.
* It is comprehensive. From kindergarten through grade 12, children and youth should experience every type and form of literature: including children's classics; the great myths and legends; poetry from nursery rhymes to Words-worth and in some cases Milton; fiction of all types, including the great short stories and some of the great novels; biography and essay; drama from simple one-act plays to Julius Caesar, Macbeth, and Hamlet.

* It is adjusted to levels of ability. This adjustment may take two forms. The curriculum itself should make specific content recommendations for students of high achievement, for those of normal attainment, and for those who learn more slowly. These distinctions should be recognized at all school levels. Second, each teacher in his own room or with each class should be aware of the potential of his own students, and should modify recommended materials and methods to meet as far as possible the individual needs and capacities of each student.
* It is balanced between instruction   encouragement of individual free reading. The curriculum should indicate what to teach so as to advance the interests, skills, and enjoyments of students. It should also include recommendations of a wide range of collateral reading, viewed as an integral part of the total literature course at each school level. School libraries, public libraries, and the purchase of paperback books are resources for such a program.
* It makes effective use of supplementary materials. Each teacher should have available for classroom use (easily obtainable from a central point) a three-speed phonograph, a tape recorder, a radio, and a motion picture projector. In some areas a television set will be desirable. Teachers should be familiar with films, recordings, and other devices related to literature, and make regular use of them where appropriate.
* It recognizes the new as well as the old. Without neglect of the standard classics, teachers should be familiar with contemporary literature from their own reading, should suggest to the librarian books to be purchased, and should keep abreast of books in the area of literature added to the library. One indication of a good literature program is close coordination between teacher and librarian at all school levels.
* It measures the success of instruction by students' ability to deal with literature. One evidence of a successful program is the amount and kind of voluntary individual reading done by students. Another evidence is the capacity of students to read, understand, and enjoy poem; to interpret the significance of a short story; and to report intelligently on the reading of a novel, a play, or a biography. A regular reader who finds pleasure and satisfaction in books is the ideal outcome of our instruction.

From: Wisconsin English Language Arts Curriculum Project, January, 1968, Department of Public Instruction, Madison, Wisconsin, p. 1-5.

Sample Performance Objectives for Early Adolescence (13-15 years old)

The Pasco County English Language Arts program objectives listed in the preceding section have been translated into sample performance objectives, giving an example pre-assessment activities, the learning opportunities or activities, the materials which might be needed, and evaluation techniques which may be used.

The following format is suggested by the writing committee for teachers to use in setting up performance objectives based on Pasco County English Language Arts program objectives:

(1) program objective:

(2) emphasis of program objective at this level:

(3) pre-assessment: to find out if students are already performing in this area or at what level they are performing.

(4) example of an instructional (performance) objective at this age level.

(5) learning opportunities or lesson plans which will give students the opportunities necessary to learn to perform.

(6) approximate time it would take for the lesson plan.

(7) evaluation: How will you know when the student can perform:

Level 1 - Minimum
Level 2 - Intermediate
Level 3 - Maximum

Early Adolescence (13-15 years old)

III. Reading

1. Program Objective: To acquire readiness for reading.

Emphasis: Slight program emphasis

Pre-Assessment: The teacher has observed that some students are reluctant to begin reading.

Example of an instructional (performance) objective for this level:

Before beginning a reading assignment, the student will view a film relative to the story and give his own experiences concerning the theme of the story.

Learning Opportunities: Prior to making a reading assignment, the teacher will present an introduction to the selection by showing a film, giving background information interesting to the students, having the class discuss questions, or allowing a student to tell about his own experiences in a similar situation or setting.

Time: Ten to twenty minutes just before making the reading assignment.

Evaluation: Level 1: Students show an interest in reading the assignment. Level 2: The student will read the selection. Level 3: The student in discussing the story will connect the readiness activities with the story read.

2. Program Objective: To associate a printed word with not only spoken sounds but also meaning.

Emphasis: Strong program emphasis

Pre-Assessment: Teacher Observation: Written examinations and oral discussion indicate that students are failing to grasp the significance of key words in their reading.

Example of an instructional (performance) objective for this level:

Students will make use of context to determine the meaning of an unknown word.

Learning Opportunities: Each student finds a sentence containing a word he does not understand. He copies the sentence on a sheet of paper omitting the word and drawing a line where the word should be. Students exchange papers and try to guess what the word was. After the paper has been around the room and the guesses have been written, the student gives the original word. (Synonyms are counted as correct.)

Time: one class period

Evaluation: Level 1: The teacher gives a test with blank spaces in the sentences. The students will furnish an appropriate word. Level 2: The teacher gives a test using sentences containing one unfamiliar word (the meaning of which can be determined through context). The student selects from a list the best synonym. Level 3: The teacher gives a test using sentences containing one unfamiliar word (the meaning of which can be determined through context). The student furnishes an appropriate synonym.

3. Program Objective: To be aware of similarities and differences in reading and speaking.

Emphasis: Some program emphasis

Pre-Assessment: The teacher has observed that students do not use natural phrasing, emphasis, or tone in reading.

Example of an instructional (performance) objective for this level:

Students will read orally with appropriate phrasing, emphasis, and tone quality.

Learning Opportunities: The teacher records the student speaking and reading. The student listens to the tape and compares his performances. The teacher discusses his reading with him noting specific problems and giving suggestions for improvement. Recordings of later readings should be made and both teacher and student should compare them with the first recording.

Time: Three to five minutes per student.

Evaluation: Level 1: The comparison of oral reading and recordings with original tape indicates an improvement of phrasing. Level 2: The comparison of oral reading and recordings with original tape indicates an improvement of phrasing and emphasis. Level 3: The comparison of oral reading and recordings with original tape indicates an improvement of phrasing, emphasis, and tone quality.

4. Program Objective: To recognize the nature of meaning of what is read; to make of reading a question-asking, problem-solving process; to realize that language suggests more than it says.

Emphasis: Strong program emphasis

Pre-Assessment: The teacher has observed that students are accepting or rejecting statements presented in their reading without distinguishing between opinion and fact.

Example of an instructional (performance) objective for this level:

The student shall determine the author's intent, identify the techniques used, and use this knowledge in forming opinions about the article.

Learning Opportunities: Each student is provided with a copy of the same issue of a newspaper or the material to be discussed is duplicated and distributed to each student. With a slow or average class the teacher has a discussion of advertisements: what they say, what appeal is being used, how a good reader might react. With an advanced class, the teacher might select two contrasting editorials on a currently interesting subject or well-known candidate. Care should be taken that the material is on a reading and interest level appropriate for the class.

Time: Approximately one week.

Evaluation: Students are able to explain the author's purpose in writing an article and are able to point out techniques used to achieve this purpose. Level 1: Given two articles, the student identifies the one based on opinion. Level 2: Given an article, the student will state the author's purpose for writing and identify the techniques used. Level 3: The student will create an advertisement or editorial to achieve an assigned purpose (Support a candidate or sell a product).

5. Program Objective: To read orally with evidence that one identifies with and understands the material, character, motivation, emotional content, etc.

Emphasis: Some program emphasis

Pre-Assessment: The students frequently fail to express the meaning of sentences through the use of faulty intonation patterns.

Example of an instructional (performance) objective for this level:

Students will recognize the importance of emphasis and will use the intonation appropriate for the situation.

Learning Opportunities: The teacher prepares a list of sentences and situations for practice in word stress. The teacher describes the situation and asks students to read the sentence as it should sound under that circumstance. For example:

Sentence: He is going to New York today.

Situation: (1) A statement of fact.
(2) He, not someone else.
(3) He is going, although someone denied it.
(4) He's not there yet; he's on his way.
(5) He is not coming from New York.
(6) Today, not yesterday nor tomorrow.

Time: On class period.

Evaluation: Level 1: Students show through their reading that intonation as well as words carry meaning. Have each student read aloud a given sentence and reflect the meaning through intonation.

6. Program Objective: To expand one's recognition-vocabulary in quantity and quality.

Emphasis: Strong program emphasis

Pre-Assessment: Pre-test on words from the reading selection to be assigned.

Example of an instructional (performance) objective for this level:

Given previously studied words, the student can define and use them correctly in a sentence.

Learning Opportunities: Before making a reading assignment, the teacher will present a list of words contained in the selection which the teacher believes may be difficult for the students. These words will be written on the board or projected on the screen. These words will be discussed orally and their definitions will be obtained by various means. Thus the students will practice word-analysis, dictionary skills, determining meaning by context, etc. When an appropriate definition is decided upon, the students will copy the word and definition on a slip of paper which will serve as a book mark while they read the story. If, in the list of words, there are a few words which the teacher feels will be worthwhile to the student, these words will be studied in greater depth. Such a list should be very short--five or less. These words the student copies in his notebook or on vocabulary cards. For these words he gives such information as spelling, pronunciation, syllable division, definition, and an illustrating sentence. These words the student will be responsible for learning thoroughly. In addition, the teacher should use the words orally and in writing to give the student practice in word recognition.

Time: The word list discussion - 20 minutes. The students may do their assignment in class or assigned homework.

Evaluation: Level 1: The teacher will give a test which requires the student to spell and define each word. Level 2: The teacher will give a test which requires the student to spell the word and use it correctly in a sentence. Level 3: A student will spell, define, and use the word in a sentence illustrating the definition he gave.

7. Program Objective: To acquire and apply correctly word-analysis skills necessary for decoding unfamiliar words.

Emphasis: Strong program emphasis

Pre-Assessment: The teacher gives a pre-test using unfamiliar words having prefixes.

Example of an instructional (performance) objective for this level:

Given a word containing a prefix, the student will identify the prefix and give its meaning(s).

Learning Opportunities: Students memorize the most commonly used prefixes in short lists. They practice recognizing prefixes and writing words with prefixes. On encountering a new word, the student is to identify the prefix and give its meaning. Unfamiliar words are frequently discussed orally to aid the student in remembering the meaning of the prefix and for practice in using this knowledge in decoding an unfamiliar word.

Time: One class period

Evaluation: Level 1: Teacher gives a written examination on prefixes. Students will be able to define commonly used prefixes.

8. Program Objective: To read (silently) with ease, fluency, and appropriate speed.

Emphasis: Strong program emphasis

Pre-Assessment: The teacher has observed that students would benefit by an increase in reading speed.

Example of an instructional (performance) objective for this level:

The student will compete with himself to develop speed in reading without sacrificing comprehension.

Learning Opportunities: Material is chosen which is easy and interesting to the student. The student is encouraged to read as rapidly as possible. He records the time it took for him to read the selection. Then he answers questions based on reading, checks his answers, and records his comprehension score. The speed and comprehension record is kept and further scores are recorded so that the student may compare them and note his progress.

Time: One half or one period-frequently throughout the year.

Evaluation: Student keeps record of speed and comprehension scores.

9. Program Objective: To know the literary traditions of one's culture and other cultures.

Emphasis: Strong program emphasis

Pre-Assessment: In discussing a poem which contains references to Greek mythology, the teacher notes that students do not know Greek Myths.

Example of an instructional (performance) objective for this level:

The student will recognize the most common Greek myths frequently alluded to in literature.

Learning Opportunities: Students will read and discuss Greek myths. Having identified various gods and goddesses, the students will find examples of words derived from their names, expressions using their names, and the current uses of their names in such fields as scientific exploration.

Time: 5 class periods

Evaluation: Level 1: The students will recognize the names of Greek mythical characters and give the story of the myths of 70% of those studied. Level 2: The students will recognize the names of Greek mythical characters and give the story of the myths of 80% of those studied. Level 3: The students will recognize the names of Greek mythical characters and give the story of the myths of 90% of those studied.

10. Program Objective: To develop one's beliefs, attitudes, and concepts on the basis of rich and varied reading experiences.

Emphasis: Some program emphasis

Pre-Assessment: In teacher-student discussion, teacher observes that students rely heavily on fate as to the solution of problems.

Example of an instructional (performance) objective for this level:

Through literature the student will realize that individual choice plays an important part in the solution of problems.

Learning Opportunities: The teacher will present a variety of reading selections dealing with human problems of interest to junior high students. These selections will be read, the problem identified and the solution described. In addition, the students will discuss other ways in which the problem could be solved and the consequences of each.

Time: Three class periods per selection.

Evaluation: Level 1: Students are able to point out that the individuals also determined the solutions to story conflicts and problems.

11. Program Objective: To read as a leisure time activity.

Emphasis: Strong program emphasis

Pre-Assessment: Teacher notes that students do not choose to select books when given library time.

Example of an instructional (performance) objective for this level:

Given an opportunity, the student will select articles or books to read.

Learning Opportunities: A certain period of time is set aside for free reading. The class is taken to the library or exposed to a variety of materials in the classroom. The teacher guides students in accordance to what the student's interests are.

Time: As needed.

Evaluation: Teacher observation: Level 1: any one of the following-student spends free class time reading, he reads when he has finished his assignments in class, he has library books with him, and he is checking books out of the library. Level 2: Any two. Level 3: Three or more.

12. Program Objective: To transfer skills developed in one field of reading to related fields: skimming, scanning, outlining, reference material, and study.

Emphasis: Strong program emphasis

Pre-Assessment: The teacher has observed that the student is unable to locate material quickly.

Example of an instructional (performance) objective for this level:

The student shall increase his ability to skim.

Learning Opportunities: The teacher chooses articles of interest to the student and prepares questions to be answered. At first the questions concern items which can be found quickly such as names, places, and dates. As the student progresses, the questions become harder. To develop speed, the student is timed or limited to a certain number of minutes.

Time: This is a short exercise which should be repeated as needed.

Evaluation: Level 1: The student is able to locate names, places, and dates faster. Level 2: The student is also able to locate the main ideas. Level 3: In addition, the student is able to locate specific information supporting the main ideas.

13. Program Objective: To develop ability to select a level of reading (marginal, appreciative, attentive, critical) appropriate to a given situation and to flexibly apply these different skills implied by the levels involved.

Emphasis: Strong program emphasis

Pre-Assessment: Teacher Observation: Students draw conclusions without considering all the circumstances of a story.

Example of an instructional (performance) objective for this level:

Having read a selection students will draw conclusions based on implications as well as statements.

Learning Opportunities: Having read the short story "Bargain" the students will reach a logical conclusion concerning the cause of the death of the antagonist, and they will give facts from the story which support their opinion. As the cause is implied rather than stated and a minor character states a false cause, the students must examine the characters, incidents and physical factors involved in order to arrive at the appropriate conclusion.

Time: One class period after reading the story.

Evaluation: During class discussion the student can (Level 1): Provide at least two specific and consistent circumstances for his conclusion. (Level 2:) Provide at least three specific and consistent circumstances for his conclusion. (Level 3): Provide more than three specific and consistent circumstances for his conclusion.

VIEWING

SAMPLE INSTRUCTIONAL OBJECTIVES

Background Information on Viewing

In view of the fact that English teachers have been teaching too much that is not English, it might seem surprising that viewing is included in this guide. However, the Writing Committee has settled for a broad curriculum, including dramatic activities and has recognized new needs created by modern society. The mass media, the moving pictures, radio, television, not only present a great deal of narrative and drama but typify the communications revolution that can hardly be ignored by teachers of language and literature. They have a profound influence on the interest, sentiments, attitudes, and tastes of youngsters whom the teachers are trying to introduce to literature.

At the Anglo-American Dartmonth Conference of English Teachers held in the late summer of 1966, Hanley Parker of Canada, a desciple of Marshall McLuhan, contended that our culture has emphasized visual orientation ever since the invention of the printing press, but is now being reorganized in sensory terms towards the primacy of the audile-tactile.

At the same conference Father William Ong introduced some ideas relevant to the teaching of English in his talk on the historic changes in the verbal media. Before the invention of the printing press, people had been primarily "oral". They lived in the free-flowing world of oratory and epic; they thought of knowledge as story. In the Middle Ages, when manuscripts began to multiply, examinations were still wholly oral, never written. But once words were locked in space by the printing press, literate people naturally thought more in terms of the visualized word. In our electronic age, however, people are again becoming more oral. They are making use of sound and listening to much more talk. From - Herbert J. Muller, The Uses of English, New York; Holt, Rinehart and Winston, Inc., P. 140-141.

David B. Bronson in his article "Reading, Writing, and McLuhan (English Journal, Vol. 57, November, 1968, p. 1151-1162) explains that we are not as literal as we used to be. We tend to telephone instead of writing a letter, to use a duplicator instead of writing a memorandum, to have a conversation instead of writing an essay, to meet in committee instead of writing papers, to watch T.V. instead of reading a book for relaxation.

David A. Sohn in his article, "See How They Run," (Media and Methods, November, 1969, p. 36-39) wrote that every new medium undergoes an image of vulgarity before it gains respectibility. Visual literacy is a term well on the way to gaining the status of academic respectability. After years of education through television, movies, magazines, advertising, comics, and other visual media, we are realizing that education has been happening.

Visual literacy is an attempt to interpret a complex phenomenon from a print-oriented base. We really do not have an adequate vocabulary to discuss and dissect many of the Visual experiences from the various visual media.

Sohn suspects that one gains visual literacy in much the same way that one becomes literate-through experiencing the language and establishing standards of taste. Schools and teachers can help with this kind of education through exposure selection, discussion, and by letting students work with the tools of the craft and art, paint brushes, still cameras, movie cameras, etc., so that they can not only create, but also grow by understanding what an artist encounters when he tackles a problem.

Sample Performance Objectives for Early Adolescence (13-15 years old)

The Pasco County English Language Arts program objectives listed in the preceding section have been translated into sample performance objectives, giving an example pre-assessment activities, the learning opportunities or activities, the materials which might be needed, and evaluation techniques which may be used.

The following format is suggested by the writing committee for teachers to use in setting up performance objectives based on Pasco County English Language Arts program objectives:

(1) program objective:

(2) emphasis of program objective at this level:

(3) pre-assessment: to find out if students are already performing in this area or at what level they are performing.

(4) example of an instructional (performance) objective at this age level.

(5) learning opportunities or lesson plans which will give students the opportunities necessary to learn to perform.

(6) approximate time it would take for the lesson plan.

(7) evaluation: How will you know when the student can perform:

Level 1 - Minimum
Level 2 - Intermediate
Level 3 - Maximum

Early Adolescence (13-15 years old)

V. Viewing

1. Program Objective: To observe various viewing media (stills, films, T.V., montage, and other exhibits).

Emphasis: Strong program emphasis

Pre-Assessment: Although students watch television, they are not familiar with other types of visual media

Example of an instructional (performance) objective for this level:

The student will observe various media during the course of instruction in language arts.

Learning Opportunities: At any advantageous opportunity, the teacher will use the following viewing media in instruction: stills, films, T.V., montage, collage, filmstrips, slides, any other exhibit type medium.

Time: As the opportunity for learning presents itself.

Evaluation: Level 1: Students are familiar with all types of viewing media presented.

2. Program Objective: To identify the technique of the media observed.

Emphasis: Strong program emphasis

Pre-Assessment: The teacher observes that when students are asked to discuss the techniques used in filming, they are unable to do so.

Example of an instructional (performance) objective for this level:

The student will be able to identify the technique of shot sequence in the film observed.

Learning Opportunities: The teacher will show the film "Lonely Boy." The film depicts singer, Paul Anka performing before a group of teenagers.

The film has been edited by someone having filmed foot after foot of facial expressions of those in the audience, the police guarding Paul Anka, Paul Anka himself, his manager, etc., and then carefully cutting the film so that each shot depicts frustration, ecstacy, fright (in Mr. Anka's eyes as he looks at his audience), and tension.

After showing the film class discussion should center around "shot sequence," that is how each shot (that span of time when the film is concentrating on one object) follows another to come out with a certain effect or, if you will, message.

Time: One class period.

Evaluation: Level 1: The student is able to identify a "shot." Level 2: The student is able to identify a "shot sequence." Level 3: The student is able to express the effect of the shot sequences.

3. Program Objective: To recall general and specific techniques of the media observed and to comment on them.

Emphasis: Strong program emphasis

Pre-Assessment: The teacher determines from a checklist that most students are unfamiliar with the general and specific techniques of a particular medium and are unable to comment upon the techniques with any degree of expertise.

Example of an instructional (performance) objective for this level:

When presented with a checklist of techniques for film loops, the student will be able to check the general and specific techniques of the listed medium and to comment on each of the techniques.

Learning Opportunities: The students are presented with film-loops. After completion of the lesson, the student is asked to recall the general and specific techniques of film-loops and to comment upon their effectiveness in the lesson presentation.

Techniques to be discussed as peculiar to film-loops

(a) ease in loading and operating when compared to conventional films
(b) inexpensive
(c) do not require darkened room
(d) brief (3 to 4 minutes) and continuous
(e) colored
(f) single concept in each loop
(g) concise in presentation and to the point because of editing
(h) silent, allowing for both student and teacher comment
(i) portable, allowing individual use at school and at home
(j) stop-start action for prolonged examination
(k) usable with other media, such as tape recorders, stills, etc.
(l) may be locally produced with ease by students and teachers for particular local situations
(m) adjunct equipment available

Time: At least two class periods, with periodic reinforcement during the school term. More time would be required if the teacher and students decided to produce their own film-loops.

Evaluation: Level 1: The student is able to check 70% of the general and specific techniques of film loops and to comment on them. Level 2: The student is able to check 80% of the general and specific techniques of film loops and to comment on them. Level 3: The student is able to check 90% of the general and specific techniques of film loops and to comment on them.

4. Program Objective: To analyze the techniques of the media observed.

Emphasis: Some program emphasis

Pre-Assessment: The teacher observes that students fail to arrange sequences of events in their proper order.

Example of an instructional (performance) objective for this level:

The student is able to re-order the parts of a "photo essay" to make its concept clear.

Learning Opportunities: The teacher presents a self-developed photo essay, but randomly re-arranges the parts and some extraneous parts so that they do not present a logical sequence. The student is asked to arrange the parts of the photo essay so that they present a concise story. After completing the task, the student is then asked to analyze the techniques used in the photo essay.

Techniques to be discussed as peculiar to a photo essay

(a) a message in pictures, or words and pictures
(b) compare and contrast with exposition in writing
(c) has unity, consistency, continuity, strong beginning
(d) Has a logically developed climax or conclusion
(e) requires logic and art for successful communication of message
(f) must have a strong visually portrayable topic
(g) presentation must be accurate
(h) must use key picture and supporting pictures
(i) all superfluous materials must be eliminated

After a number of exercises of this type, the student should be allowed to construct his own photo essay either from periodical cut-outs or from actual photographs he has taken. This should be presented to the class for teacher-student criticism.

Time: One class period for presentation of the first photo essay; one class period for discussion and analysis, and at least one week for student developed photo essays.

Evaluation: Level 1: The student is able to arrange a sequence of events in their proper order to make a concept clear. Level 2: The student is able to prepare a logically sequenced photo essay.

5. Program Objective: To realize that the medium is the message or that the techniques of a medium are meaningful.

Emphasis: Some program emphasis

Pre-Assessment: The teacher, through discussion, determines that students are not aware that the techniques of media presentation are an effective teaching device within itself.

Example of an instructional (performance) objective for this level:

The student will explore and evaluate the effectiveness of electronic multiple-sensory stimulation on concept transmission and attitude formation.

Learning Opportunities: The teacher wishes to present "readiness" material for stories written about social problems (or any unit topic, such as pets, courage and daring, adventures in far-away places, war, drugs, art, and/or music). He talks for a few minutes about learning and the many ways learning can happen, the variety of media available to aid learning, and such teaching techniques as television, tape recordings, films, film-loops, photo essays, montage-films, no-narration films, and various other media.

Then a "light show" is presented, using photographs and films pertinent to the topic, violent color, music with a rock beat (or other suitable suitable beat), incense, a blob machine, psychedelic posters, black lights, and a strobe light. The effect is to create a multi-sensory environment with all its facets bearing on the "readiness" for a particular series of stories. Buried in the "light show" may be two or three short, easily read messages which are projected for a few seconds at a time in a repetitive pattern. A sequentially structured montage of rapidly passing images pertinent to the subject may be used, too.

At the end of the light show (from 30 seconds to 2 minutes), discussion of the show should elicit responses from the students that would indicate their response to the media and the messageiit presented.

Time: One class period for the light show with at least two class periods devoted to a discussion of the techniques and responses. If the students with to, time should be allowed for them to present a light show of similar nature.

Evaluation: Level 1: The students easily recall the message of the light show. Level 2: The student will be able to explain how the message was achieved. Level 3: The student will be able to evaluate the techniques used to achieve the message.

6. Program Objective: To evaluate the techniques used in a medium.

Emphasis: Some program emphasis

Pre-Assessment: The teacher observes that when students are asked to evaluate the techniques used in the production of a montage-type film that they are unable to do so.

Example of an instructional (performance) objective for this level:

The student is able to evaluate the techniques used in a montage-type film.

Learning Opportunities: When shown the montage film "Art" (a three minute montage-type film available from Pyramid Film Producers which shows all 3000 years of art in 3 minutes) the students are asked to evaluate the techniques used.

Techniques to be discussed as peculiar to montage-type film

(a) rapid-fire presentation of images, either increasing in speed of presentation or decreasing in speed of presentation, or varying throughout the presentation.
(b) no narration is used
(c) musical techniques
(d) subjects and images are from many media (paintings, sculpture, newspapers, etc.)
(e) use of changing color values and colors
(f) zoom-in and -out techniques
(g) application of other multisensory principles (flashing lights, animation, etc.)

Time: Two class periods for the film and discussion of filming techniques. If it is decided that the class will make a montage-type film, the time for research, editing, synchronization, animation, filming, and other phases of development must be provided.

Evaluation: Level 1: The student is able to identify the techniques a-g. Level 2: The student is able to express what he thinks each technique, a-g, has done for the montage. Level 3: The student is able to determine how well he thinks the techniques, a-g, were done.

LANGUAGE

SAMPLE INSTRUCTIONAL OBJECTIVES

Background for Language

The English Language is spoken by over three hundred million persons as a first language, used by millions more as a second langauge, and understood by unknown numbers of others. The English language is one of the most important media of communication in today's world. One can fly around the world, at least the world outside the iron curtain, in airplanes of dozens of nations speaking scores of languages and he will be instructed in English by lighted signs, "Fasten seat belts!" A large part of the world's diplomacy and an even larger part of the world's commerce is conducted in English. As a second language required in schools of nations of other languages it leads all others. A sound command of English is therefore a possession of almost incalculable value.

Despite these facts, most users of English know very little about it. When was English first spoken? By whom was it spoken, and where? How did it emerge as a distinct language? What circumstances influenced its development? These and many parallel questions need answers in our schools so that children and youth advancing in skill in English may also know what a rich and colorful heritage has fallen to them. Some of these questions will be answered in this curriculum, and the answers to others will follow from the reading of books listed in the bibliography. A consideration of first importance to teachers and students is the development of attitudes of inquiry and respect for the language which we share with millions of other speakers.

Usage. The term usage describes the choices that are made in the words, phrases, and idioms of a language as a response to standards imposed by forces external to the language. In English "I ain't got no paper" and "I have no paper" equally convey meaning, and from the point of view of emphasis the first example is more forceful than the second. Why do teachers discourage the first and teach the second? There is nothing inherent in the English language or in its grammar to direct this choice. The pressure comes from society, really a small part of society, whose judgments in matters of language carry weight. Consequently we avoid "I ain't got no paper" and encourage "I have no paper" in response to the expectations of our current society. As the expectations of society change, usage also changes. "Enthusiasm" in the eighteenth century was a bad word, used to express scorn of an undesirable trait. Today it is in excellent use, to describe an admired trait. "Stink, stench, smell, odor, aroma" all refer to the sense of smell, but their usage today differs widely. Once upon a time in English it would have been acceptable to speak of "the stink of the rose." When Sir Winston Churchill said, in a recording, "This is me, Winston Churchill, speaking," he was using a pronoun form made acceptable by social use.

The receiver of a package who inquires, "Who is it from?" is using a form sanctioned by use. He could ask, "Whom is it from?" but this form would not sound natural to most listeners. Much of the instruction given in schools regarding choices of words is to teach "acceptable usage," that is, what educated, responsible people expect. Usage is often confused with grammar, but it is not grammar. It should also be clear that grammar (as defined by students of grammar) does not make rules to govern usage. Actually many rules, often called "grammar" were created to support opinions about usage, such as the rule, "A sentence must not end with a preposition." Whoever invented this "rule" was ignorant of, or ignored, the historical fact that English properly ended sentences with prepositions long before the "rule" was made. The grammar of English includes sentences ending in prepositions. Whether or not to use such sentences is a choice of usage, not of grammar.

Grammar. In his chapter "English Grammar of English," Kenneth G. Wilson presents the concept that a grammar is a system: "The grammar of a language is the system of devices which carry the structural meanings of that language in speech and writing...A grammar is a description patterned system of signals employed by a language is a grammar of that language." In speaking of English grammar, therefore, we are concerned with the system by which we arrange and structure words to convey meaning; in simple terms, how we make English sentences. The grammatical system, then, operates strictly within the language. Unlike usage, grammar is not a correlation of language with the environment. Nearly all children master a large part of this system before they enter school. They know grammar but cannot yet describe it.

By means of a nonsense sentence we can see how certain forms of words, certain positions of words, and certain functional words give us clues to grammatical meaning. In such a sentence as, "The subrious mallots serbed cronkly under a jagonive brunter," there is no recognizable meaning, but there is unmistakable grammatical information.

From word forms we guess that subrious and jagonive are adjectives, mallots is a noun plural form, serbed is a verb in past tense, and cronkly is an adverb. When word form is aided by word position, we gain in assurance.

From word position we gather that subrious, in its position before mallots and after the, is an adjective; that mallots, standing before serbed is probably a noun; that serbed, standing after a noun and before a possible adverb is a verb, and that jagonive, standing before brunter and after a is an adjective.

The functional words the and a (which may be called determiners) signal a noun to follow, thus reinforcing our information about mallots and brunter; under, a preposition, signals a noun phrase whose headword would be a noun, brunter, preceded by a modifier, jagonive.

From this illustration we can understand how grammatical meaning is signaled by the forms of words, by the positions of words, and by the functional uses of certain words. It is this system by which we make sentences that we can call grammar. Though much of it is learned before a child enters school, it can be made conscious, clarified, and expanded by school instruction. "Teaching grammar," therefore, becomes the development by instruction of the means by which we make sentences.

It follows, then, that we are unable to speak about the grammar of English, for at present our knowledge is meager and the complete system is not revealed. But we can speak about some grammars of English, for these are efforts at the description of the system by which English operates. Among the grammars now current are traditional grammar, a system developed in the eighteenth century and refined by scholars of the early twentieth century. Some fragments of this grammar are in the school textbooks. A second system, founded by Professor C.C. Fries in 1952, is called structural grammar. Its principal effort is to determine the signals which make up structure of English apart from and independent of the lexical meanings of words. (For an illustration of this system see Structural Grammar in the Classroom by Verna Newsome, WCTE, University of Wisconsin-Milwaukee, Milwaukee, Wisconsin 53211, $1.25.) A third system, developed by Noam Chomsky and others, is called generativetransformational grammar. It seeks to determine the rules by which English sentences are formed and to organize these rules into a complete system. (For an illustration of this system in programmed form see English Syntax by Paul Roberts, New York, Harcourt, Brace and World, Inc., 1964, $3.80.) At present none of these grammars is the grammar of English. While scholars forge ahead to come closer to the grammar, teachers will be wise to be cautious in adherence to a single system. This guide attempts to employ useful aspects of all three systems.

Most grammarians divide the scientific study of the structure of language into three separate but related factors, called phonology, morphology, and syntax. These terms will be defined separately with comments.

Phonology. Phonology is the study of sounds; English phonology is the study of the sounds of English. When a system is devised for the representation of sounds of many languages, or of one language, it is usually called a phonetic system, or phonetics. Phonetics is the systematic study of speech sounds. Phonemics is the study of the speech sounds of a particular language which have distinctive differences in that language. There is phonetic study of English sounds, in which all occurring sounds are noted; in phonemic study the differences of sound that give us meaning are noted. But in a certain language, such as English, only a limited number of possible sounds convey meaning, and these sounds are recognized by the native users of the language even though some minor variations occur in pronunciation. For example, there are several variations of pronunciation of such a word as wash, yet these are generally understood in the United States, Great Britain, South Aftica, Australia, etc. when the word is used. The sounds that have identifiable significance in one language are called phonemes. In English most vowel letters represent several phonemes: the letters a, for instance, represents the sounds /æ/ , /e/, /a/, /ɔ/ and others. Even consonant letters may represent more than one sound: the letter f, for example, represents the phonemes /f/ and /v/ as in if and of. Some vowel sounds combine to form diphthongs as in /ɔi/ in the word boy.

Some attention will be given to the sounds of English and the characteristics of spoken English. The phonemes of English will be presented as part of the language growth in the elementary school. Also discussed will be the modifications of speech (intonation) called pitch (the rise and fall of the voice), stress (the amount of emphasis given to a syllable or word), and juncture (the breaks that are made in sequences of sounds such as the distinction we hear in I scream, ice cream; or night rate, nitrate). Children should learn that English is a language of contrast between very strongly stressed and very weakly stressed syllables. Such a word as president is currently Pronounced in English as /préz ə dənt/, not/préz i dént/. Enrichment of children's experiences in these and other aspects of spoken English will, we hope, occupy the time now given to unnecessary memorization of definitions and terms.

Morphology. The study of morphology has to do with shapes and forms of words, that is, words with inflectional forms (grammatical signals, like man, men) and words formed by derivation, like denatured, brightness and formalize.

The inflections of English (now only grammatical fragments of an earlier complex system) are seen in:

- The plurals of nouns
- The forms of verbs
- The pronoun system (personal, demonstrative, relative, interrogative)
- The comparison of adjectives and adverbs by the addition of -er and -est
- The possessive forms of nouns

Examining these forms in elementary school helps the child to understand more exactly what he has been doing naturally and indirectly since he was a year old. In this curriculum morphology is emphasized as one of the principal learnings of grades one through six.

Derived words make up a large part of the vocabulary of English. In fact, English itself is a derived word, formed from Angle (the name of a segment of the Germanic invaders of England in the fifth century) and the suffix -isc, which in Old English carried the meaning of or pertaining to or in the manner of. Hence Anglisc meant the speech of the Angles. It is important to vocabulary growth and to spelling for children to learn as early as possible the ways by which English words are made. For example, such a simple word as "most" is the source of many commonly used words: almost, mostly, foremost, futhermost, uttermost, uppermost, innermost, outermost, etc. Another helpful aspect of derivation is the signal of word use given by some suffixes: -ness generally signals a noun; -ly often but not always signals an adverb; -al, -ous generally signal an adjective; -ive often signals an adjective, etc. Hence a sound knowledge of derivation on the part of all teachers, plus a readiness to point out derivational structure to children and youth, will bring rewards in increased word learning, easier reading of new words, and more accurate spelling.

Syntax. This division of grammar is the study of the way words and word groups are arranged to make sentences. It is concerned with word order. Because English has developed to the point that inflections are relatively insignificant, word order is paramount in our grammar. Even a kindergarten child knows that "boy the dinner ate his" is not a meaningful statement, and most five-year-old children can convert these words to the statement "the boy ate his dinner." It is this knowledge of how words go together that constitutes the grammar of English, and the rules which describe the order of words are the content of syntax.

In traditional grammar sentences are classified by purpose: declarative, exclamatory; and by form: simple, compound, complex, compound-complex. These classifications have been relatively useful for a long period of time, but the students of contemporary linguistics find them more categorical than descriptive, and as a result, less informative about the syntax of English. Many patterns which underlie simple English statements. The sentences following these patterns closely resemble the kernel sentences of the generative-transformational grammarians. These latter speak of two types of sentences: kernel sentences and transforms. A kernel sentence has only two parts, a noun phrase and a verb phrase. This fact is represented by the formula $S \longrightarrow NP + VP$. While NP may function as the subject, and VP as a predicate, they do not invariably do so, and are not so named. All sentences that are not kernel sentences are transforms -- sentences resulting from the application of transformational rules to the underlying grammatical structure by addition, deletion, or repositioning.

Conventions and Mechanics. Often mistakenly called grammar, such matters as capitalization, abbreviation, punctuation, indentation for a paragraph, letter forms and other oral or written signals are best described as conventions (most frequently oral) and as mechanics (when they are part of the writing system). These terms overlap and need not be clearly distinguished. To say "Good morning, how-do-you-do? I'm fine, goodbye, so long" is to use conventions of speech. "Please, thankyou, excuse me," and many others, may be similarly classified. In writing, such forms as "Dear Sir, Gentlemen, Sincerely yours, Respectfully yours," etc., are also conventions. These change gradually from time to time, but tend to be quite uniform in one period of time. For example, it would be unconventional now to end a letter with the phrase, "Your humble and obedient servant," but as every reader knows this was once the accepted convention.

In general, letter forms are conventions. The placement of the address of the writer, the date, the address of the receiver of the letter, the salutation, and the closing are all matters of convention. We could do them quite differently, but custom established the currently acceptable forms with tolerance for only very minor variations. We cannot teach such matters as "right" and "wrong" but only as currently accepted habits or patterns.

Capitalizations, abbreviations, punctuations and other written patterns are in one sense also conventions, but as their determination becomes a factor only in writing, it has been customary to call these mechanics. In punctuation, for example, many "rules" have been written in the attempt to standardize the use of punctuation marks, but newspaper editors and book publishers show very little agreement in following such rules. In fact, each major publisher has his own "style sheet" to govern punctuation and other mechanics. Wide variations appear among style sheets. In fact, it sometimes seems that the only punctuation about which one can be absolutely sure is that what the publisher considers a sentence ends with a period, and what he considers a question ends with a question mark!

In teaching punctuation and other mechanics, it is wise to avoid being dogmatic. Though teachers can create a sense of the need for punctuation to clarify structure, they will recognize that much punctuation is conventional and subject to variation. It is sound to adopt a style, or create a style sheet, and teach students to use it, not because it is "right" but because it standardizes the mechanics which you and your colleagues prefer. Let students know that there are many variations, but that consistency with one adopted style sheet can be expected. You will then have a ready answer for any variations the students may report or bring in.

Semantics. Although this word has a number of different meanings in contemporary psychiatry and philosophy, in its application to language it remains close to its Greek origin, "significant meaning." As we shall use the word in this curriculum, semantics is the study of the meanings of words, and how they affect human relations. Some of the uses of semantics in the English curriculum include:

- Recognizing verbal context
- Recognizing experiential context
- Recognizing physical context
- Identifying the nature of abstraction, and understanding the "ladder of abstraction"
- Distinguishing multi-valued orientation from two-valued orientation, the "black-white fallacy"
- Learning to distinguish emotive language from referential language
- Learning to distinguish inferences from facts; recognizing a judgment
- Recognizing and being able to avoid some of the common fallacies in argumentative speech and writing

Cf. Cleveland Thomas, Language Power for Youth. (Consult bibliography p. 146 for further references.)

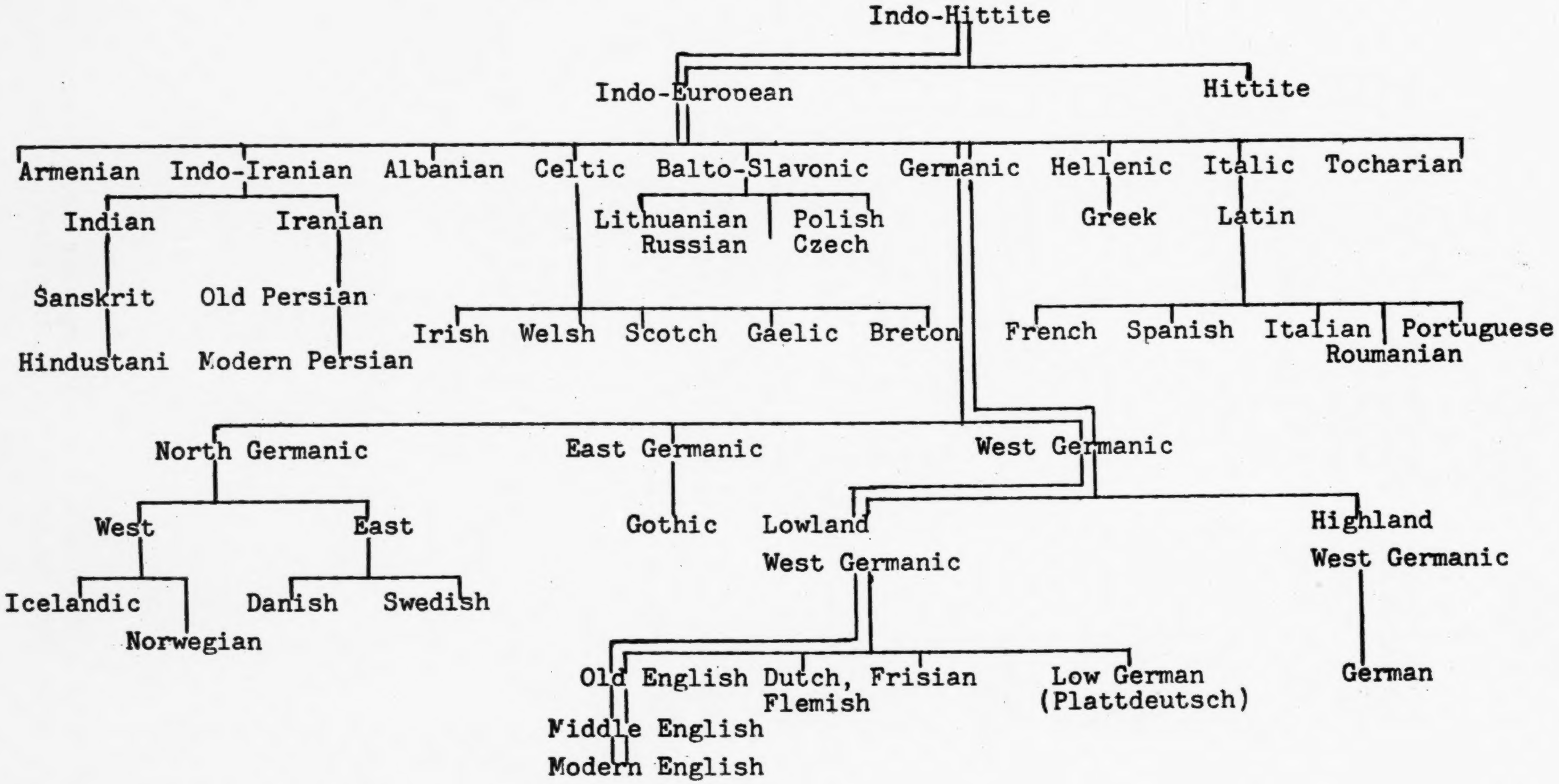
Other aspects of semantics deal with the processes which create words, and those which change, extend, or cancel meanings of particular words. Teachers interested in developing classroom applications of these aspects of semantics will find valuable help in Words and Their Ways in English Speech by Greenough and Kittredge, now available in paperback reprint, and McKnight, English Words and Their Backgrounds.

History of the English Language. This term needs no definition, but the application of the history of English to the teaching of English is largely unexplored. Yet it is a potent source of interest to students at all levels of growth in the use of English, and it is perhaps the chief means by which a truly linguistic attitude toward English can be developed in students. The history of English words and their meanings is one interesting part of the history of the English language. In structure, teachers should know the reasons for, and be able to explain to students such matters as: (1) the variety of forms of the verb to be; (2) why many verbs have the endings -s in the form of the third person singular, present indicative, but some, like can, may, should, do not; (3) the difference between I think and I am thinking; (4) the similar forms of certain adjectives and adverbs, such as fast, slow, quick, and loud; (5) why we use you, a plural pronoun, when we speak to one person; (6) why there are several ways of forming the plural of nouns; and many other peculiarities of the English language.

Some of these details can be introduced to the language curriculum as early as the intermediate grades; others will fit more appropriately into the program of the junior high school. Senior high school courses in English literature are appropriate to a simple but systematic review of the history of English with highlights of its three major periods.

From - Wisconsin English Language Arts Curriculum Project, January, 1968, Department of Public Instruction, Madison, Wisconsin, p. 298-302

ENGLISH	DUTCH	GERMAN	GOTHIC	LITHUA	CELTIC	LATIN	GREEK	PERSIAN	SANSKR
three	drie	drei	thri	tri	tri	tres	treis	thri	tri
seven	zeven	sieben	sebun	septyni	secht	septem	hepta	hapta	sapta
me	my	mich	mik	manen	me	me	me	me	me
mother	moeder	mutter		moter	mathair	mater	meter	matar	matar
brother	broeder	bruder	brothar	brolis	brathair	frater	phrater		bhratar
father	fater	vater				pater			pitar
night		nacht		naktis		noctis	nuktos		nakta


Indo-Hittite
Indo-European
Hittite
Armenian
Indo-Iranian
Albanian
Celtic
Balto-Slavonic
Germanic
Hellenic
Italic
Tocharian
Indian
Iranian
Lithuanian
Russian
Polish
Czech
Greek
Latin
Sanskrit
Old Persian
Hindustani
Modern Persian
Irish
Welsh
Scotch
Gaelic
Breton
French
Spanish
Italian
Portuguese
Roumanian
North Germanic
East Germanic
West Germanic
West
East
Gothic
Lowland
West Germanic
Highland
West Germanic
Icelandic
Norwegian
Danish
Swedish
Old English
Dutch, Frisian
Flemish
Low German
(Plattdeutsch)
German
Middle English
Modern English

From - English Language Arts in Wisconsin Wisconsin English Language p. 298-302

Sample Performance Objectives for Early Adolescence (13-15 years old)

The Pasco County English Language Arts program objectives listed in the preceding section have been translated into sample performance objectives, giving an example pre-assessment activities, the learning opportunities or activities, the materials which might be needed, and evaluation techniques which may be used.

The following format is suggested by the writing committee for teachers to use in setting up performance objectives based on Pasco County English Language Arts program objectives:

(1) program objective:

(2) emphasis of program objective at this level:

(3) pre-assessment: to find out if students are already performing in this area or at what level they are performing.

(4) example of an instructional (performance) objective at this age level.

(5) learning opportunities or lesson plans which will give students the opportunities necessary to learn to perform.

(6) approximate time it would take for the lesson plan.

(7) evaluation: How will you know when the student can perform:

Level 1 - Minimum
Level 2 - Intermediate
Level 3 - Maximum

Early Adolescence (13-15 years old)

VI. Language

1. Program Objective: To express oneself in one's own language without fear of ridicule.

Emphasis: Strong program emphasis

Pre-Assessment: Teacher Observation: teacher has observed that students ridicule other students' dialects.

Example of an instructional (performance) objective for this level:

Having heard a recording of dialects on a given subject, the student will record the way various dialects express the same idea.

Learning Opportunities: The teacher will explain differences in dialect and also explain that the same idea can be expressed with the different dialects. The teacher will play a recording of different dialects on a given subject and ask students to write down expressions or words they think are different. The class will then discuss these in terms of similarities of ideas behind the words.

Time: One class period.

Evaluation: Teacher Observation: Level 1: Students are more tolerant of dialect differences as shown by their not ridiculing one another's dialects.

2. Program Objective: To acquire a classroom dialect which reflects the commonly accepted regional standard speech.

Emphasis: Strong program emphasis

Pre-Assessment: Teacher Observation: Most students are not speaking Standard American English as reflected in the given geographic region.

Example of an instructional (performance) objective for this level:

Having heard a recorded model of a particular standard usage the student will repeat the model accurately.

Learning Opportunities: The teacher will record a given standard pattern on a Language Master or a tape reocrder. The pattern will be played, and the student will repeat the pattern until he does it correctly.

Time: One class period; continue periodically as needed.

Evaluation: Teacher Observation: Level 1: The teacher listens to the students and hears them using the grammatical patterns.

3. Program Objective: To explore and play with language in order to become aware of language process without formalization. (no memorized definitions)

Emphasis: Slight program emphasis

Pre-Assessment: Teacher Observation: the teacher observes that students are not aware of the etymology of words.

Example of an instructional (performance) objective for this level:

Having opportunity for research, the student will find out how certain words were added and/or changed according to the usage of the times.

Learning Opportunities: The teacher will write a list of words on the blackboard. Students will research changes in meaning of current day words utilizing dictionaries and etymology books. Students will then look for new words that have been developed due to the times. Example-satelite. On the next day students will present and explain the list of new words to the class. After presentation, there should be continued discussion centering around changes in words.

Time: one class period in library and one class period for presentation and discussion.

Evaluation: Level 1: Students' presentation of etymology of word and new words.

4. Program Objective; To increase vocabulary through experiences, actual and vicarious.

Emphasis: Strong program emphasis

Pre-Assessment: Teacher Observation: Students do not distinguish between the shades of meaning of words.

Example of an instructional (performance)objective for this level:

Having looked up the definitions of certain words, the student will interpret the various meanings of the words.

Learning Opportunities: Students will develop a list of words from their outside reading to present to the class. Students will show the various shades of meaning of each word. Each student will choose his own method of presentation, ie. sentences with words used in different contexts, written paragraphs, etc.

Time: one class period in library and one class period for presentation

Evaluation: The presentation of the student will have the various menaings of the word.

5. Program Objective: To recognize and use words of imagery.

Emphasis: Strong program emphasis

Pre-Assessment: Teacher Observation: students use trite expression in descriptive writing.

Example of an instructional (performance) objective for this level:

Given an example of trite dull descriptive writing, students will write a paragraph of their own using words of imagery to paint a verbal picture.

Learning Opportunities: The teacher will project an example of dull, trite, description to be discussed by the class. Students will then write a descriptive paragraph of their own to be read and discussed within a group. Papers will then be rewritten utilizing suggestions for more original descriptive language. Teacher will select examples, before and after, to be used on the overhead for class discussion.

Time: two class periods

Evaluation: Level 1: Improvement of second paragraph over first.

6. Program Objective: As they develop writing vocabulary, to use mechanical skills.

Emphasis: Strong program emphasis

Pre-Assessment: Teacher Observation: Having observed that students are sometimes careless in language mechanics, the teacher believes that a lesson in this is necessary.

Example of an instructional (performance) objective for this level:

Given a written paper, students will use correct mechanical skills.

Learning Opportunities: The teacher will select several papers with mechanical errors and project them for class discussion and correction. Correction of paper would then be done by all students through rewriting. This activity should be a follow up on any writing activity where needed and can also be combined with activity for objective 7.

Time: one or two class periods.

Evaluation: Level 1: Students are writing with 80% correct mechanical skills. Level 2: 90%. Level 3: 100%

7. Program Objective: To combine words in writing to convey a meaning.

Emphasis: Strong program emphasis

Pre-Assessment: Teacher observation: students are sometimes careless in word arrangement.

Example of an instructional (performance) objective for this level:

Given any writing assignment, students will use correct word arrangement for clarity of meaning.

Learning Opportunities: (a) The teacher will give examples of how word arrangement changes of confuses meaning. ex. (1) My mother always scolds me while eating hurridly. (2) If I ever see a mouse in this house I'll put it up for sale. The teacher will then lead discussion on importance of word arrangement for clarity of meaning. (b) The following activity should be done along with previous activity on mechanics. The teacher will select papers to be projected for student discussion and correction. The students will rewrite for practice in improving clarity.

Time: one class period

Evaluation: Teacher Observation: Level 1: Students write with correct word order 80% of time. Level 2: Students write with correct word order 90% of the time. Level 3: Students write with correct word order 100% of the time.

8. Program Objective: To recognize and write sentences having two parts, subject and predicate.

Emphasis: Strong program emphasis

Pre-Assessment: Teacher observes that some students repeatedly omit either subject or verb in writing sentences.

Example of an instructional (performance) objective for this level:

Students will use complete sentences in writing assignment.

Learning Opportunities: Using an overhead projector the teacher will show a transparency of writing with sentence fragments. The class will correct the sentences. The teacher will give an exercise made up from students' writing. The purpose of the exercise is to correct the sentence fragments in the writing. The class will go over this together. The teacher will return each student's paper to him and ask him to correct it for sentence fragments.

Time:

Evaluation: Level 1: The student corrects his paper so that 80% are complete sentences. Level 2: The student corrects his paper so that 90% are complete sentences. Level 3: The student corrects his paper so that 100% are complete sentences.

9. Program Objective: To be able to use word forms (morphology) which are plurals of nouns, the verb forms, comparison of adjectives, possessive forms, and pronouns.

Emphasis: Strong program emphasis

Pre-Assessment: From both oral and written work of the students, the teacher has observed frequent misuse of word forms.

Example of an instructional (performance) objective for this level:

The student will write sentences using forms of adjectives.

Learning Opportunities: The teacher will explain the forms (regular, comparison, superlative) of adjectives. The students will be given a list of ten adjectives and ten incomplete sentences which require a specific form of those adjectives the students will fill in the proper forms.

Time: Two class periods

Evaluation: Students complete the written exercise with proficiency desired by instructor (e.g. 80%).

10. Program Objective: To recognize and use orally and in writing concrete and abstract words.

Emphasis: Strong program emphasis

Pre-Assessment: The students are not generally conscious of abstract vs concrete words as demonstrated by their use of words to back up general statements.

Example of an instructional (performance) objective for this level:

Given a paragraph with a general statement backed up by other general statements, the student will rewrite the paragraph using specific vocabulary and ideas.

Learning Opportunities: The teacher using an overhead projector will show a paragraph developed by a general statement backed by other general statements. Another transparency will show a paragraph with a general statement backed up with specific information. The students will discuss the two as to which one is more effective and why.

The teacher will then give the students a paragraph to rewrite.

Time: Two class periods.

Evaluation: Level 1: The rewritten paragraph has a general statement backed by specific statements.

11. Program Objective: To derive new words from root words.

Emphasis: Some program emphasis

Pre-Assessment: The teacher has observed that many students do not take advantage of the possibility of forming more complete words from basic forms in their writing.

Example of an instructional (performance) objective for this level:

The student will add prefixes and suffixes to root words to form new words.

Learning Opportunities: The teacher will provide the students with lists of prefixes or suffixes (Latin, Greek, Anglo-Saxon) and their generalized meanings. The students will then be given various groups of root words and be asked to form new, more complex words.

Time: One class period.

Evaluation: Level 1: Students are able to form at least two new words from the root words through the use of prefixes and suffixes.

12. Program Objective: To recognize words as symbols and not objects.

Not applicable to late adolescence.

13. Program Objective: To recognize and use contextual clues to figure out word meanings.

Emphasis: Strong program emphasis

Pre-Assessment: Teacher has noticed that students tend to skip or overlook unfamiliar words which he confronts in his reading, rather than trying to figure them out in accordance to other words.

Example of an instructional (performance) objective for this level:

Given sentences which contain words previously unfamiliar, the student will achieve at least a partial understanding of the words through their use in the sentences.

Learning Opportunities: Given a short story or composition containing fifteen new vocabulary words which are used in ways that the context of the material gives clues to the meaning of the words, the student will write definitions for each of the new words. The class will discuss these definitions. How did you know? What clues did you use? The students will be given another selection to try.

Time: one class period

Evaluation: Level 1: The student is able to determine 80% of the word meanings. Level 2: The student is able to determine 90% of the word meanings. Level 3: The student is able to determine 100% of the word meanings.

14. Program Objective: To hear to recognize the intonational patterns (stress, pitch, juncture) as a part of language.

Emphasis: Strong program emphasis

Pre-Assessment: The teacher has observed that students pay little attention to stress and pitch in their own speech and oral reading and often miss subtle overtones in others' speech.

Example of an instructional (performance) objective for this level:

Having heard two versions of the same written speech, the students will base their interpretations on the tone as well as content of the speech.

Learning Opportunities: The teacher will deliver the same oral message to the class twice. Each time the language will be identical; the tone will be varied (e.g. sincere versus sarcastic). The students will write an interpretation for each speech.

Time: One class period.

Evaluation: Level 1: students interpret exact same words in two different ways, appropriate to the intonation provided by the speaker.

15. Program Objective: To discuss the origin of words and the semantics of language.

Emphasis: Strong program emphasis

Pre-Assessment: The students are not aware that words change in meaning.

Example of an instructional (performance) objective for this level:

Given a list of words the students will trace their history and be able to give their changes in meaning.

Learning Opportunities: The teacher will give students a list of words (stink, aroma, stench, odor) and have the students look these words up to find out what they once meant and what they mean now.

Time:

Evaluation: Level 1: All students find that the meanings of these words have changed.

16. Program Objective: To discover that language has structure and vocabulary through the study of language in general and English in particular.

Emphasis: Strong program emphasis

Pre-Assessment: The teacher has observed that students take language (esp. English) for granted; they view it as an almost innate human trait. They do not see language as a very rational set of rules and symbols.

Example of an instructional (performance) objective for this level:

The student will discover that any language is a combination of vocabulary and rules of structure--that a language can be generated with these two elements.

Learning Opportunities: The students will be asked to develop a new language for the class. They will initially invent a modest vocabulary. Then a series of rules and prescriptions will be devised (e.g. word order, plurals of "nouns," tenses of "verbs," etc.). All students will then write sentences utilizing the structure and vocabulary of their newly generated language.

Time: At least three class periods.

Evaluation: Teacher observation: Level 1: all students participate in making suggestions for vocabulary and rules of structure. Level 2: They are then able to use the language correctly in written exercises.

17. Program Objective: To recognize that grammar offers alternative structural patterns (transforms).

Emphasis: Strong program emphasis

Pre-Assessment: The teacher observed, when reading student writing, that students did not have sentence variety.

Example of an instructional (performance) objective for this level:

Given two Kernel sentences (The train hit the blockade. and He bought an automobile.), the student will rewrite the former using the passive transformation rule (The blockade was hit by the train.) and the latter using the passive transformation (The automobile was bought by him.).

Learning Opportunities: The teacher will present a quick review of the basic distinctions between Kernel (or basic) sentences and sentence transforms (derived sentences). A Kernel sentence is most easily described as a simple active declarative sentence (using the term declarative in the traditional sense), as it stands alone without expansion or modification. A Kernel sentence of a particular pattern is the simplest of its kind.

The following are Kernel sentences:
(1) The train hit the blockade.
(2) He bought an automobile.

To these and other Kernel sentences, the various transformation on rules may be applied in order to produce an infinite variety of sentences.

For example, the passive transformation rule may be applied to the Kernel sentences:

(1) The blockade was hit by the train.
(2) The automobile was bought by him.

What was done to both Kernel sentences? The teachers should allow students to discover for themselves the passive transformation pattern.

NP1 + tense + VT + NP2 (a way of writing the following:)
(1) The train hit the blockade.
(2) He bought an automobile.

NP2 + tense + be + en + VT + by + NP1 (a way of writing the following:)
(1) The blockade was hit by the train.
(2) The automobile was bought by him.

Give the students Various Kernel sentences to rewrite using the passive transformation rule.

Time: One class period.

Evaluation: Level 1: The teacher writes the sentence, The boy ate the pie., on the board. Students are to apply the passive transformation rule with 100% accuracy. (The pie was eaten by the boy.)

18. Program Objective: To understand that the study of grammar has humanistic as opposed to pragmatic transfer.

Emphasis: Strong program emphasis

Pre-Assessment: The teacher observed that students believe that studying grammar enables a student "to speak and write good English."

Example of an instructional (performance) objective for this level:

Given an open-ended discussion on the topic, Why Study Grammar?, the student will point out his reasons for studying grammar. (To observe the workings of one's language, to analyze how words are put together and why they are put together that way, etc.)

Learning Opportunities: Very often students demand to study grammar (usually traditional Grammar), because they believe it is the way to a good verbal and written command of English. However, "Even assuming an ideal situation where the instruction is clear and consistent and the students are both eager and able to learn grammatical theory, there is evidence to suggest that the understanding of the theory does not result in significant application." (Paul O'Dea, "The Teaching of Language," Unit IV, January 1, 1968, Science Research Associates, Inc. p. 15.)

Also, Research to date has indicated a negative connection between grammatical study and increased proficiency in writing. (Paul O'Dea, "The Teaching of Language," Unit IV, January 1, 1968, Science Research Associates, Inc., p. 15.)

Yet, the workings of one's language can prove to be a rewarding experience from a humanistic point of view.

With this in mind, the teacher should discuss the question, why study grammar? It should be open-ended. The teacher might want to furnish the above information as needed to clarify the discussion.

Time: One class period.

Evaluation: Teacher observation: Level 1: Students express that grammar is a beneficial study to understand and how words are put together, and how this changes.

19. Program Objective: To recognize and use certain language usage appropriate to given social, geographical, and cultural levels.

Emphasis: Strong program emphasis

Pre-Assessment: Teachers observation: Students tend to lapse into slang in formal situations.

Example of an instructional (performance) objective for this level:

Given three different social situations (a formal meeting, an informal party, a classroom situation), the student will write a short skit and act out the skit, using language appropriate to the occasion.

Learning Opportunities: The students will be divided into groups of 5-7. They are to write three short skits, one depicting what they think is a typical formal meeting, another, an informal party, and, another, a classroom situation.

The groups should enact their short skits.

A class discussion should follow. What was the difference in the language used at the three different occasions? Why were they different? Do we always speak the same way? Why not? Do people from different areas of the country speak the same way? Why not?

The student should conclude that there are many levels of language.

Time: Two class periods

Evaluation: Level 1: The skit should demonstrate the correct usage for the situation.

20. Program Objective: To be aware that the structure of language (syntax) is described by various grammars and that these descriptions are not the language.

Emphasis: Strong program emphasis

Pre-Assessment: Teacher observation: Students analyze sentences from a traditional grammarian's viewpoint only.

Example of an instructional (performance) objective for this level:

Given a lecture and film presentation of the history of English grammars (traditional grammar, structural linguistics, and transformational or generative), the students will analyze three sentences from the different points of view of the three grammars.

Learning Opportunities: Lecture Content: By far the most widely known system for describing English sentence structure is traditional grammar. Actually, there is no single, systematic codification of its principles but rather a great variety of textbooks and handbooks which generally describe formal grammar (i.e., the eight parts of speech, the main elements of a sentence, phrases, and clauses, provide instruction and practice in writing correct sentences, then clear sentences, and finally effective sentences with a review of mechanics generally near the end of the book.) Some of these books contain exercises in diagraming and some do not, but the premises of the traditional system are nonetheless recognizeable. In the traditional system, words are classified as nouns or adjectives largely on a semantic or functional bases. Traditional grammar has characteristically relied on the examination of written English exclusively. Nothing constitutes a more definite identification of traditional grammar than its prescriptive nature.

It is important at the outset to recognize that structural linguistics as a grammar defines a much broader area than does traditional grammar. Not only does it describe the phonetic system of English, it also attempts to investigate the units that make up words as well as those that comprise sentence semantics and dialectical differences. English teachers are concerned with structural linguistics as it operates in the study of sentence patterns. The structural linguistics are inclined to define the parts of speech on four bases: Word order, function words, inflection, and intonation. Structuralists define language as spoken language. In contrast to the methodology of the traditional grammarian, the structuralist insists that students be led to their own verifiable generalizations of how language works.

Noam Chomsky, generally regarded as the founder of transformational or generative grammar, defines grammar as a device for producing or generating sentences. In this sense, grammar is a productive machine and not a measuring rod.

In a manner resembling the structuralists's laying out of basic sentence patterns transformational grammar gives a few basic patterns - simple declarative sentences in the active voice. These are called Kernel sentences. From these Kernel Sentences are derived all other patterns, however complex and apparently unrelated. The ways in which the new sentences grow out of the Kernel sentences are called transformations.

For the most part transformational grammar employs the terminology of traditional grammar, not structural linguistics. Like the traditional grammarian the transformational grammarian is inclined to content himself with examination of the written language. In other words, the signals of intonation, regarded as so important by the structural linguist, are not a matter of key interest in transformational grammar, although they are not entirely ignored. Again, like traditional grammar, transformational grammar relies on rules rather than, like structural linguistics, on inferences from data.

"... I would like to make some observations. Grammarians, or linguists, or whatever you want to call them--people who devote their lives to the study of language structure--are very busy at present with new ideas about language, and new ways of dealing with grammar....New linguistic theories and new revolutions in grammar are likely to keep on turning up for some time to come. We must speak not of the new grammar, but of the new grammars." (John Algeo, "Linguistics: Where Do We Go From Here?" English Journal, January, 1969, p. 11-112.)

The teacher can then choose three sentences and talk about them from the points of view of the three types of grammar: traditional, structural, and transformational.

Example: The book was interesting.

Traditional Point of View: "book" is a noun because it is the name of an object. "Was" is a verb "to be". "Interesting" is an adjective because it describes "book". "The" is a definite article because it modifies the noun, "book".

Structural Point of View: The structural linguists are inclined to define the parts of speech on four bases: Word order, function words, inflection, and intonation. Of these the most important basis is word order, and structuralists would say that one could classify a part of speech by observing how the word "patterns".

The ________________ was interesting.

Any word which filled the blank had to be a noun.

Most of the other conventional parts of speech, such as the article and the preposition, were labeled function words or structure words. The names of some of these were changed, so tha tthe definite article "the" became a known as a determiner, which signals that a noun will follow.

Therefore, we know that the blank has to be a noun not only because of position but also because "the" precedes the blank.

Intonation can also offer a clue--the sound when spoken. Inflection reveals that the word that fills the blank, such as "book", will usually take the inflection common to nouns, such as --s or --'s.

Transformational Point of View:

The book was interesting.

Seven Kernel sentence patterns are widely recognized. The NP (noun phrase) is not differentiated for the different patterns, but the VP (verb phrase) is rewritten differently for each pattern. Thus the differences in the VP (or predicate) distinguish the patterns. This sentence fits pattern 5-NP--be--adjective.

Students should be shown the seven patterns:

NP (Subject)		VP (Predicate)	
1 (det +) n	2 Verb or be	3 a structure that completes the verb-compliment	4 (adverbial) -optional
Pattern 1 NP Boys	Vi compete.		
Pattern 2 NP Some boys	Vt enjoy	NP$_2$ (direct object) sports.	
Pattern 3 NP The boys The boys	Vb (became, remain) became remained	(NP) (Adj.) friends. (NP) competive. (Adj.)	
Pattern 4 NP The boys	Vs (seem, etc. are	Adj. energetic.	
Pattern 5 NP The boys	be (is, are, was, were) are	Adj. reliable.	
Pattern 6 NP The boys	be were	NP. classmates.	
Pattern 7 NP The boys The boys	be are were	adv-p (word or phrase) here. in Chicago.	

Give the students three sentences and have them discuss the sentences from the three different points of view.

Time: Two class periods.

Evaluation: Level 1: The student can discuss the sentences from one point of view. Level 2: Two points of view. Level 3: Three points of view.

21. Program Objective: To purposefully rearrange words into various sentence patterns and to use these patterns.

Emphasis: Strong program emphasis

Pre-Assessment: Students write mostly simple sentences.

Example of an instructional (performance) objective for this level:

Given a prepared paragraph from which all modifying phrases, clauses, and words have been removed, the students will add modifiers, phrases and clauses.

Learning Opportunities: Students are introduced to the structure of the smallest rhetorical unit, the sentence. The students are to write precise, articulate sentences based on linguistic structure.

The teacher may use examples of effective writing by noted authors (or student writing) which appear in the literature being read.

There should be a review of the transformational possibilities of the sentences introduced in the junior high school. (See Chart for number 20 in this section.)

Next, the teacher should prepare a paragraph from which all modifying phrases, clauses, and words have been removed. The difficulty of the paragraph should be guaged to the student's ability level.

In the first revision students will most likely add one-word modifiers and will be dissatisfied with the flat, immature sentences. In the second revision various types of phrases and clauses will probably be inserted. Etc.

Time: 3-4 class periods.

Evaluation: Level 1: The teacher reads the paragraphs with revisions and notes that students included phrases, clauses, etc. in the revisions.

22. Program Objective: To seek and use vocabulary words in order to express oneself concisely, clearly, and aesthetically. (No vocabulary lists to be memorized.)

Emphasis: Strong program emphasis

Pre-Assessment: Students write using imprecise words.

Example of an instructional (performance) objective for this level:

Given various poetic selections, the students are to trace the meaning of a particular word (such as "night.") and compare the different meanings.

Learning Opportunities: The teacher will give dittoed copies of poetry lines which might contain the use of the word "night" to the students.

Example of such are:

> *Receive what cheer you may:
> The night is long, that never finds the day.
> (William Shakespeare, Macbeth)
>
> *Do not go gentle into that good night, old age
> should burn and rave at close of day...
> (Dylan Thomas, "Do Not Go Gentle Into That Good Night")
>
> *Fear death?...
> The power of the night, the press of the storm, the
> post of the foe...
> (Robert Browning, "Prospice")
>
> *Eyes the shady night has shut cannot see the record
> cut...
> (A.E. Houseman, "To An Athlete Dying Young")
>
> *She walks in beauty, like the night of cloudless
> climes and starry skies...
> (Lord Byron, "She Walks in Beauty")

Questions to discuss: How does the poet's interpretation of the word "night" compare or contrast with the dictionary meaning or meanings? Might one person's interpretation of the word "night" differ from another's? Why? Does the word night ever seem to have the same meaning in one poem that it does in any of the other poems under consideration? If so, in which ones?

Time: one-two class periods.

Evaluation: Level 1: Each student commented during the discussion, tracing the meaning of the word or comparing it with another.

Other suggestions for Vocabulary Study:

(1) As an individual project (perhaps for extra credit) some students may wish to adopt the "word-a-day" plan. Words learned should be those encountered frequently in speaking, listening, reading and writing.

(2) The teacher and students make lists of words in which accentuation differs from the normal English pattern; they, then conduct pronunciation drills and learn the meanings of the unfamiliar ones.

(3) Give students a list of commonly confused homonyms to pronounce and define:

council, counsel, consul
coarse, course
principle, principal

(4) Demonstrate how words may be changed to mean "a person" or "one who" by adding the suffixes -er, -or, -ist, -ian, etc. Example: operate-operator
special-specialist

(5) Students may be given worksheets containing terms that have come from the names of people, places, events, etc. Students will use a variety of reference sources to ascertain the origins of these words.

(6) Students may compile lists of archaic, obsolete, and rare words in the English language. A similar thing may be done with words having variant spellings.

23. Program Objective: To recognize the words, or words in just a position, have varying effects in certain contexts and to use such words. See #22

Another example of this would be:

The following lines could be studies:

*False face must hide what the false heart doth know.
(William Shakespeare, Macbeth)

*My heart leaps up when I behold a rainbow in the sky.
(William Wordsworth, "My Heart Leaps Up")

*And thus together yet apart, Fettered in hand but joined
in heart.
(Lord Byron, "The Prisoner of Chillon")

*I will arise and go now, for always night and day,
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements gray,
I hear it in the deep heart's core.
(W. B. Yeats, "The Lake Isle of Innisfree")

*Under the new-made clouds and happy as the heart was long...
I ran my heedless ways..."
(Dylan Thomas, "Fern Hill")

*Near them, on the sand,
Hall sunk, a shattered visage lies, whose frown,
And wrinkled lip, and sneer of cold command
Tell that its sculptor well those passions read
Which yet survive, stamped on those lifeless things,
The hand that mocked them, and the heart that fed..."
(Percy Bysshe Shelley, "Ozymandias")

Discussion Questions:

(1) What does "heart" mean in each piece of poetry?
(2) Is the word a symbol of something else? If so, what does it symbolize?
(3) Does the word "heart" help to set the tone?
(4) How does the word in context affect the meanings of the word "heart"?
(5) How does your interpretation of the meaning of "heart" in each selection compare with dictionary meaning or meanings?
(6) Does the word "heart" ever seem to have the same meaning in one poem that it does in any of the other poems considered here?
(7) Does your personal philosophy or way of life in any way control the meaning that "heart" conveys in any of these passages?

This kind of activity may be carried out with any number of words as they appear in different poetic contexts such as: time, sleep, dawn, etc.

24. Program Objective: To be aware that language is in a constant state of change and to explain language in the light of its history.

Emphasis: Strong program emphasis

Pre-Assessment: The students are not totally aware of how words came into our language.

Example of an instructional (performance) objective for this level:

Given vocabulary study and dictionary work, the student will be able to give the etymological information of the words, thereby, realizing that English is indebted to many languages for a large part of its vocabulary.

Learning Opportunities: Have students look up words in order to get the etymological information for the given words. (Since the Shorter Oxford English Dictionary gives dates for the entrance of words, or certain meanings of words, into the language, it is recommended that E English teachers request that their school librarian acquire one or two copies.)

Such words might be:

Anglo-Saxon	French + Latin
house	residence
show	signify
help	relieve
dear	precious
hard	difficult
hide	conceal
freeze	congeal
king	sovereign
buy	purchase

big	pork
cow	beef
calf	veal
sheep	mutton
spit	

In looking up words, students will find that most of the commonplace words are Anglo-Saxon in origin, whereas the more sophisticated synonyms are from French or Latin.

Time: 2 class periods

Evaluation: Level 1: All the students found the origin of the words given.

SAMPLE UNITS

EARLY ADOLESCENCE JUNIOR HIGH

Background for Unit Development

The word "unit" implies unity. This is central to the teaching process. There are three major sources of unity in English language arts: (a) the unit organized around a segment of subject matter; (b) the unit organized around an activity or process; (c) the unit organized around a theme or topic. In all three types of units, it is essential that the English language arts skills (speech, listening, writing, viewing, reading, and language) are well coordinated, so that no skill is taught in isolation.

The "Subject Matter" Unit: The unit which finds its unity in a segment of subject matter is the oldest and most familiar. The teacher seeks unity through centering attention on the adjective clause or some other element of grammar, on the short story or some other genre of literature, on some specific literary work, or on a chapter or section in the textbook. This type of unit may or may not be successful; but it is certain that, in many schools, the "safeness" and definiteness of this kind of teaching have brought an over-emphasis on it, resulting in an unimaginative and pedestrian program, with too many things presented in high and dry, unrelated fashion.

The "Activity" Unit
This unit finds its unity in a language activity or process. Examples of this type are writing letters, reading the newspaper, giving a book review, writing a research or library paper. The subject matter may be various; the unity is found in the process of skill. Again, such units may be successful, or they may represent sterile rehearsal of processes out of any live context.

The "idea-centered" unit
Examples of such units are "The Faces of Courage," "The Frontier Heritage," "American Mosaic," "The Individual's Quest for Universal Values." The terms "topical" and "thematic" often are used to identify this third type of unit. At its least significant, the topical unit merely starts with a flowery label which is promptly forgotten as the class plows through the next 123 pages in the textbook or anthology. At its best the thematic unit permits the sharp unity of an idea pursued through various selections of literature, various media, writing, speaking, listening, and language.

Eclectic
The three types of units are not mutually exclusive; a given unit may combine approaches. For example, study of the short story may be centered around a topic such as "People in Crisis."

From: A Guide: English in Florida Secondary Schools, Bulletin 35A, 1962, State Department of Education, Tallahassee, Florida p. 136-140.

No matter which unit type is designed the design should include the following:

(1) What Pre-Assessment have you made?

(2) From the preceding section, towards what program objectives are you working?

(3) Towards what performance objectives based on the program objectives are you striving?

(4) What learning opportunities are you making available for your students so that they can learn to perform?

(5) Approximately how long will this take?

(6) How will you evaluate to find if the objectives were accomplished?

The following sample unit or units were designed by teachers in accordance to these six points. Please note that the different English language arts skills were integrated. No skill is taught in isolation.

In designing a unit the teacher should first study the following grom W. James Popham's The Teacher-Empiricist, A Curriculum and Instruction Supplement, Los Angeles: Tinnon-Brown, Inc., 1965, p. 14-24.

Preassessment

In effective instruction it is first necessary to preassess the student to determine his current status with respect to the posited instructional objectives. In other words, one attempts to identify the learner's entry behavior. The term "preassessment" is used rather than "pretesting" only because preassessment may suggest a more generally applicable assessment procedure than the use of paper and pencil tests. One of the real advantages of preassessment is discovering whether the student has in his repertoire the kind of behavior the teacher wishes to promote. It is conceivable students may enter the course with far more competence than is assumed for them by the instructor and weeks may be wasted in "teaching" students what they already know. In the same vein it is often the case students know far less than we assume they know. They may actually fail to possess the prerequisite ability, knowledge, or skill they need to accomplish the course objectives.

In either case, preassessment results may suggest modifications of originally selected objectives both with respect to minimal levels as well as the actual content of the objectives themselves. For instance, analysis of the student's entry behavior may suggest the teacher add or delete objectives. In other cases it might be prudent to alter only the minimal levels previously established for the objectives.

A particulary important advantage of preassessing is the establishment with certainty that the student cannot, in advance of instruction, perform well with respect to our objectives. When, after instruction, he is able to behave in the prescribed fashion the teacher's instructional efforts will deserve credit for achieving the behavior change. This point will be discussed in more detail later under evaluation.

An additional advantage of preassessment is that through its use we can identify individuals within the class for whom we may wish to subsequently differentiate our instruction. It may be we might use different objectives for remarkedly able students than those for the rest of the class and, accordingly, subject these special students to different instructional experiences.

The actual preassessment may be conducted either formally, as with a paper and pencil evaluation instrument or, in come cases, quite informally. If, for example, a new class in the Russian language is instituted in a high school perhaps the only kind of preassessment necessary is for the teacher to ask students how many know the Russian language. Often it is revealed no one knows it and the teacher can proceed with the assumption of no knowledge on the part of the students. Ideally preassessment devices should take the same form as those used in final evaluation. Perhaps the pretest, if it is a test, should be the same as the posttest. It is obvious that in order to consider preassessment the instructor must already have given serious attention to the question of final assessment. Once having preassessed, and possibly modified his objectives accordingly, the instructor is now ready to begin planning instructional activities with which he hopes his students will accomplish the objectives.

Selection of Learning Activities

The teacher is now faced with the actual determination of what will happen during the class period. It is necessary to plan what happens during particular minutes of the class period. As suggested earlier, many beginning teachers make this decision on the most opportunistic grounds hoping that whatever is done which seems educational will, in fact, result in learning. In the instructional paradigm advocated herein five learning principles are offered to guide the teacher in the selection of classroom activities. These learning principles have considerable support from the field of psychology and it is probable learning experiences for youngsters will be provided. There are certainly more than five principles which could be described. But, as indicated before, it seems more profitable to give the prospective teacher intense knowledge of a modest collection of instructional principles so he can use them when he begins teaching.

Before turning to an actual discussion of the five principles a distinction must be drawn between use and effective use of a principle. It is clear some principles could be used, and clearly used at that, but used in a fashion not particularly effective. Drawing an analogy from the field of sports we might think of a tennis player who is attempting to use a principle regarding the proper way to hit a backhand shot properly. By watching the player during many games of tennis, we might observe on one occasion, and only one, he hit the background shot properly. Now, did he use the principle on which the appropriate backhand stroke was based? Clearly he did. However, if we ask ourselves whether he used it very effectively in the sense he has an effective backhand shot we would respond "No", for he only used the principle on one occasion. Thus, a distinction can be drawn between use and effectiveness.

However, it is often impossible to determine in advance just what factors should be involved in certain instructional principles to make their use effective. The best we can do is offer suggestions regarding factors that presumably affect the effectiveness of a particular principle. The ultimate test of whether a principle has been effectively used must be conducted in terms of the terminal behavior change of the pupils. Some teachers who violate the suggestions regarding how a principle is used effectively may actually modify behavior of their students in a desired direction. Similarly, some tennis players violate basic stroke principles, yet continually return the ball across the net. Who is to say they do not have an "effective" stroke? The distinction drawn here is between use and presumptive effectiveness. Later in the instructional supplement the reader will be asked to identify teachers who use certain instructional principles and, in addition, to identify teachers who use certain instructional principles effectively. Please recall the latter effectiveness refers to presumptive effectiveness and this effectiveness must be tested ultimately in an empirical fashion.

APPROPRIATE PRACTICE

The first and most important learning principle is that the student must have an opportunity to practice the kind of behavior implied by the objective. That is, he must be given practice appropriate to the objective. There is a host of psychological literature which suggests that if we wish the student to behave in a particular fashion, we must give him a chance to respond actively. If this response is consistent with our aims, all the better.

If an algebra teacher, for instance, wishes a student to manifest knowledge of the subject matter by solving story problems, then he should not give him solely equations to practice throughout the course. Rather, he should give him practice in solving story problems.

A particularly interesting point arises in connection with the judgment of whether a certain practice is "appropriate". In order to judge conclusively whether practice is appropriate we must have a behavioral objective. Take for instance, a non-behavioral objective such as, "the student will understand algebra". If you were to walk into a school classroom and note an algebra class engaged in certain activities, you would be uncertain whether those activities were appropriate to a desired objective because you would not know with certainty what the desired objective was. We would not know what criterion of understanding was to be employed. At best, we would not be sure if the practice was appropriate. Hence, for all practical purposes we must find a behavioral objective in order to assert conclusively that appropriate practice is present.

The beginning teacher will usually find this is the single most important principle in securing a desired behavior change. Many neophyte teachers wonder in amazement as students fail to perform well on their tests when they have spent the entire time lecturing, even eloquently, but not giving the students opportunity to respond during class. Through using the principle of appropriate practice, real behavior changes are usually accomplished.

Among the factors contributing to the presumptive effectiveness of appropriate practice is first, the frequency with which it is used. In general one can assume the more frequently a student has appropriate practice, the better. The second factor is the degree of relationship of the practice to the objective. The closer the practice behavior is to the terminal measure, the more effectively the principle has been used. If, for instance, a student is to respond in writing to certain stimuli, then it is probably best to give him practice in responding in writing rather than only oral practice. Although oral practice of precisely the same kind of activity is certainly better than no practice, given a choice between the two kinds of practice one should choose that which is closer to the behavioral objective.

INDIVIDUAL DIFFERENTIATION

The next principle is individual differentiation or, perhaps more accurately, differentiated instruction. The teacher using this principle attempts to differentiate instruction according to the ability, interest, or prior achievements of students. This suggests not that the students merely engage in individual or small group activities, but that the activity is differentiated to some extent so the student's unique learning potential is considered. It is not necessary to differentiate only in the case of the individual students. By grouping the class into smaller work groups, based on some relevant index, the teacher also differentiates.

A beginning teacher will usually be astonished at the tremendous heterogenity present in his classroom. It is indeed a challenging task to attempt to use the principle of individual differentiation because of the tremendous time consumption associated with planning differentiated activities. To the degree it is possible in the instructional situation, the principle of individual differentiation is one leading to marked student success.

With respect to the presumptive effectiveness of this principle it is probably more effective to use the principle frequently and, secondly, to incorporate a number of factors in the differentiation of instruction. For example, if one were to differentiate on the basis of IQ alone rather than on the basis of IQ and achievement, then the latter should be more effective. Another criterion by which to judge the effectiveness of this principle is the actual degree of pupil individualization. For instance, it would be better to adapt the instruction differentially for five groups of six pupils than for two groups of 15 pupils. Ideally, of course, one would like to have almost a tutorial situation with instruction adapted for each pupil. It is also important to differentiate with tactfulness. There are instances when teachers have divided their class into groups and then audibly referred to one of the groups as the less able or "dull" group. Such a tactless treatment of youngsters may lead to undesirable emotional consequences.

PERCEIVED PURPOSE

According to this principle we try to promote the student's perception of the purpose or value of the learning activity. Many teachers assume, in error, that their students automatically see why they are studying a particular topic. In fact, many students have great difficulty in discerning why they are being forced to attend to certain subject matters. In using this principle the teacher attempts to establish a "set" which increases the student's inclination to learn.

There is considerable research evidence suggesting students who see a real purpose in learning something will learn it better. To illustrate, it is often said some of the worst instruction takes place in medical schools where instructors are frequently selected because of their medical proficiency rather than instructional prowess. However, the prospective physician typically learns very well because he is so highly motivated to succeed in the school having recognized the obvious rewards of the medical profession.

The principle of perceived purpose can be employed with only modest effort in some cases, but many experienced school supervisors indicate it is the principle most frequently overlooked in the case of beginning teachers. The teacher tends to think students understand why it is the topic they are studying is worthwhile. This is usually not so.

The presumptive effectiveness criteria for this principle pertains first to the time sequence in which it is used. The perceived purpose activity, if it is going to be valuable, should be employed near the first of a unit or lesson so that even before he starts to study the student sees why it is important for him to learn. Secondly, the degree to which the teacher attempts to communicate this perceived purpose is an important criterion of effectiveness. A teacher who walks into an English class and tells the students to study grammar because it is "good for them" probably communicates very ineffectively to the class even though he is using the principle or perceived purpose. Techniques must be found which can "reach" the student and suggest to him why that which he is studying is of value. For example, if one shows the student how the material to be discussed is relevant to his every day experience. Then too, perceived purpose should occasionally be used after the instruction has begun to remind the student of the importance of the content.

KNOWLEDGE OF RESULTS

According to the principle of knowledge of results, the student should be given an indication of whether his responses are correct. This information should be given as quickly as possible, preferably during the same class period. Ideally, the student should know an instant after he makes a response whether it is appropriate or not. Therefore, teachers who systematically use this principle often devise practice tests in which the student makes responses and then finds out immediately after whether he is right or wrong. Knowledge of results can be supplied by having the students exchange papers and correct each other's work or by the teacher giving answers to practice questions. In other words, any method by which the student can determine whether his responses are right or wrong is acceptable. Even in dealing with student's responses to oral questions the teacher should let the individual know whether he is right or wrong. This, of course, is almost impossible to avoid in normal discourse even between student and teacher. The question of how much delay can occur between the response and confirmation is still being researched. However, it is generally agreed that immediate confirmation is preferable to delayed confirmation.

The presumptive effectiveness criteria for this principle are the immediacy with which the knowledge of results is given, that is, the more rapidly the student finds out the better and the frequency with with knowledge of results is used. When students find out their responses were correct or incorrect after the end of an instructional sequence--for instance, on the final examination of the semester--it should not be considered knowledge of results. It does not contribute toward the student's preformance on the evaluation measure if the only time he learns whether he is right or wrong is after he has completed the evaluation procedure.

GRADUATED SEQUENCE

The fifth principle is the principle of graduated sequence. As the name suggests, this principle dictates that learning activities should be planned in a graduated sequence of difficulty, complexity, or quantity. This refers not just to separate steps in the activities, but to a gradual increase in the amount of effort required from a student. With some subject matter this principle does not apply as forcibly as with others. However, the steps between concepts or items of information of the subject matter should, in general, be relatively small in order to allow most of the students to become familiar with each new concept or task. It is particularly difficult to judge just how small the steps between concepts should be for they should certainly not be so small as to bore the student. It is important therefore, to get feedback from the students regarding how appropriate a given step size is for a particular class.

The presumptive effectiveness criterion for this particular principle is the more gradual the sequence is the better--unless the sequence reaches the point of boredom. This is extremely difficult to determine and should depend upon empirical testing. Ideally, one should pace the increase in size of the graduation so it is consistent with the students ability to comprehend the material.

In summary, it is felt the teacher who plans his lessons so that some, if not all, of the five instructional principles are used will more probably achieve his objectives than the teacher who does not. It is not necessary to employ all the principles on all occasions for there are some instances in which a certain principle may be out of place. However, the use of these principles will generally lead to more effective instruction. Remember, it is necessary to ultimately test the quality of instruction through assessing its influence on student behavior.

Teacher Instructional Procedures

There are many occasions when the teacher in the classroom must function as a disseminator of information, demonstrator or discussion leader. On all these occasions he is frequently posing questions to the students. Over a period of years many writers have suggested rules regarding ways in which these activities can be more effectively conducted. For each of the following instructional procedures, ie., lecturing, discussion, demonstrating and questioning, the rules are briefly summarized below:

LECTURE

1. Plan the content of the lecture in advance.
2. Do not speak too rapidly.
3. Employ verbal enthusiasm, speaking somewhat louder than you think necessary.
4. Use a conversational speaking style, maintaining frequent eye contact.
5. Use short sentences and simple language.
6. Explain new words.
7. Modify your presentation according to visual feedback from your students.
8. Employ humorous illustrations adding to the clarification of your ideas.
9. Move freely in front of the class but guard against undesirable habits.
10. Use questions.
11. Always summarize.

DEMONSTRATION

1. In general, demonstration is most effective for teaching scientific principles and theories, movement or relationship of parts of tools and equipment and manipulative operations.
2. Demonstrations should be given when a few advanced students are ready (either demonstrations to the entire group or demonstrations to subgroups).
3. Plan the demonstrations so that all of the requisite equipment is available.
4. Make certain that all of the students can see the demonstration.
5. If several methods of performing an operation are available, be sure that one method is taught thoroughly before other methods are introduced.
6. The demonstrator should be certain that he is able to perform the skill to be demonstrated.
7. After each part or major step of the demonstration, the instructor should ask questions to make sure that he is being understood.
8. Follow-up, or student application, should occur after each demonstration.
9. In demonstration of potentially dangerous equipment, safety precautions must be emphasized.

LEADING A DISCUSSION

1. Discussion questions typically involve the process of evaluation.
2. Discussions should be used for questions that are important enough to deserve the time that discussions take.
3. Students should be sufficiently informed on the topic of the discussion.
4. The teacher must prepare for class discussion.
5. Discussions should center around problems the students recognize as important.
6. In some instances students will need assistance in developing skill in discussion techniques.
7. Discussion can typically be kept from rambling by making sure students understand the problem.

8. Inexperienced teachers should typically avoid following up tangential remarks in preference to the topic at hand.
9. At the close of the discussion summarize the major points discussed and conclusions reached.

QUESTIONING

1. A good question should be easily understood, thought provoking and on the main points of the lesson.
2. Address questions to the whole class.
3. Do not repeat questions which have been clearly presented.
4. As a general rule, do not repeat the student's answers.
5. Plan questions in a purposeful order.
6. When students give no answer to your question, substitute, for the difficult question, one of it's component parts.
7. When a student gives unimportant or incorrect answers, treat such responses tactfully.
8. Significant answers should be stressed.
9. A teacher's reaction to a student response which has been ungrammatically expressed should depend upon the gravity of the error.

Evaluation

The last major component of the paradigm is evaluation. It is at this juncture the instructor determines whether the students can now actually behave as planned when he formulated his objectives. The development of evaluation procedures has, undoubtedly, been largely resolved when the objectives were originally specified. For it will be seen that very specific behavioral objectives are often the actual statement of the evaluation procedures. Objectives and evaluation should, in essence, be identical. If the students perform sufficiently well on the evaluation device, whether it be a test or some less conventional form of assessment, in comparison with their pretest performance, the instructor can be satisfied and can infer that he has taught effectively. A superior student performance may suggest additional objectives need be added or perhaps the minimum proficiency levels of current objectives should be raised.

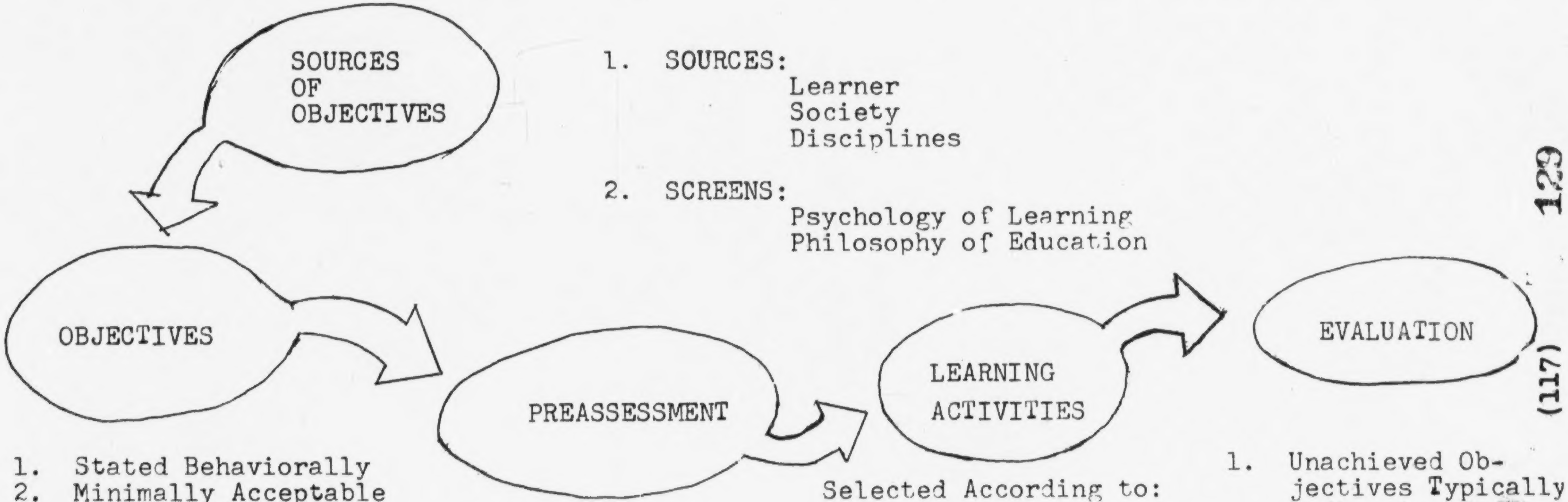
On the other hand, if students have not performed well on the evaluation instrument and have not achieved the objectives originally established then the instructor, in general, must take responsibility for the poor quality of the instruction. He should alter his instructional methods, perhaps re-evaluating himself to see if he used various instructional principles effectively. Often the teacher will discover the students have had insufficient opportunity to practice the behavior implied by the objectives. At this point, the teacher is really evaluating his own instruction.

The question of grading students is a separate consideration. As treated by most authorities, grading is a highly subjective process in which decisions are made by the teacher based upon his own perceptions of whether a student has earned a grade of A, B, C, D, or F. There are no real guides to supply the prospective teacher with in the matter of grading. This is almost exclusively a subjective decision. School policies, however, often influence the grading of pupils and hence should be thoroughly investigated by the beginning teacher.

In conclusion, the instructional paradigm outlined in this document embodies an empirical approach to instruction. The complete paradigm is presented in Figure 2.

This empirical approach suggests that if the teacher posits instructional objectives and designs learning activities to accomplish them, then the evidence as to whether the student has accomplished them allows the teacher either to revise or maintain his instructional procedures. Obviously, there will be differences from class to class, but through a period of several years this approach allows the teacher, in a highly technological fashion to increase his effectiveness reflected by student achievement. It should be pointed out again that this is not the total answer to instructional proficiency and that there are many other factors involved in one's being a good teacher. However, almost any teacher could improve his instructional efficacy through the use of an empirical model such as that which has been described.

THE INSTRUCTIONAL PARADIGM


SOURCES OF OBJECTIVES
OBJECTIVES
PREASSESSMENT
LEARNING ACTIVITIES
EVALUATION

1. SOURCES:
   Learner
   Society
   Disciplines
2. SCREENS:
   Psychology of Learning
   Philosophy of Education

OBJECTIVES

1. Stated Behaviorally
2. Minimally Acceptable Standard Specified

PREASSESSMENT

1. Formal or Informal Measurements of Students Status In Relationship To Objective
2. May Suggest Revision Of Objectives, Particularly Minimum Standards

LEARNING ACTIVITIES

Selected According to:
1. Appropriate Practice
2. Individual Differentiation
3. Perceived Purpose
4. Graduated Sequence
5. Knowledge of Results

EVALUATION

1. Unachieved Objectives Typically Reflecting Inadequate Instruction
2. Achieved Objectives Suggesting Augmentation of Objectives

Unit: Courage
7th Grade

Goals for Thematic Unit on Courage

The ideals for which this is written is the integration of all phases of language arts (viewing, speaking, listening, reading, and writing) through the use of one theme.

1. To create an awareness of the various types of courage.
2. To recognize that courage has played an important part in the advancement of mankind.
3. To identify the theme of courage in various media.
4. To identify acts of courage in the student's own life and in the lives of people he knows; to recognize that what may seem insignificant to one may have required great courage from another.
5. To take part in an orderly classroom discussion.
6. To share one's experiences and cultivate good speaking skills.
7. To acquire facts through listening and distinguish between relevant and irrelevant details.
8. To express oneself clearly with attention to the mechanics of writing.
9. To read both orally and silently with evidence that one identifies with and understands the selection.
10. To be aware that literary themes are also presented through viewing media.
11. To expand one's vocabulary.

English Language Arts Program Objectives

The objectives taken from the Pasco County English Language Arts Curriculum Guide are listed below and are referred to by number before each learning activity.

S-1	To speak informally before a peer group.
S-3	To speak spontaneously and easily with and before others.
S-7	To take part in an informal exchange of ideas with others; to consult with others in formulating plans.
S-10	To express one's interpretations in play acting, story telling, poetry reading, ballad singing, oral reading.
S-12	To acquire the ability to present facts, ideas, and concepts in an organized manner.
L-3	To listen and follow instructions.
L-4	To listen attentively in a discussion without interrupting the speaker.
L-5	To acquire facts accurately and with reasonable ease when they are communicated through speech.
L-7	To select from listening experiences the ideas which are of significance to the problem at hand, and to tune out the extraneous.
L-11	To increase one's listening vocabulary.
W-2	To spell correctly in order to communicate more efficiently.
W-3	To improve the quality and precision of one's written vocabulary.
W-6	To improve the precision of one's punctuation and usage.
R-1	To acquire readiness for reading.
R-4	To recognize the nature of meaning of what is read; to make of reading a question-asking, problem solving process; to realize that language suggest more than it says.
R-5	To read orally with evidence that one identifies with and understands the material, character, motivation, emotional content, etc.
R-6	To expand one's recognition-vocabulary in quantity and quality.
R-8	To read (silently) with ease, fluency, and appropriate speed.
R-10	To develop one's beliefs, attitudes, and concepts on the basis of rich and varied reading experiences.

R-11	To read as a leisure time activity.
V-1	To observe various viewing media.
V-5	To conclude that the medium itself is the message or that the techniques are meaningful.
Lan-1	To express oneself in one's own language without fear of ridicule.
Lan-4	To increase vocabulary through experiences, actual and vicarious.
Lan-6	As they develop writing vocabulary, to use mechanical skills.
Lan-7	To combine words in writing to convey a meaning.
Lan-8	To recognize and write sentences having two parts, subject and predicate.
Lan-9	To be able to use word forms (morphology) which are plurals of nouns, the verb forms, comparison of adjectives, possessive forms and pronouns.
Lan-13	To recognize and use contextual clues to figure out word meanings.
Lan-19	To recognize and use certain language usage appropriate to given social, geographical, and cultural levels.

Lesson I

Introduction

One of themes writers have used for centuries is courage. From the story of David and Goliath to the landing of Eagle on the moon, courageous stories have excited man's imagination; from the days when stories were handed down in oral form to the most modern television drama, the theme of courage has played a major role.

Pre-assessment: Prior to beginning a unit, stimulation to arouse the student's interest should be provided.

Objective: S-3 and S-7

Learning Opportunity: The students will name and discuss some television programs which are based on courage.

The students will name and discuss some movies which involve courage as a theme.

The students will discuss the television shows and movies in order to point out the different kinds of courage--the physical courage of adventure vs the moral courage of an individual.

Man encounters throughout life many demands that require different types of courage: rescuing a person from danger, facing a friend after an argument, or standing up for what is right regardless of the opposition.

The students will suggest titles of books which they have read having the theme courage. They will tell a few incidents from the stories which prove the characters exhibited courage.

The students will tell about books having various kinds of courage. The teacher may suggest such books as STREET ROD, DIARY OF ANNE FRANK, GOING ON SIXTEEN, CAPTAINS COURAGEOUS, ANNA AND THE KING OF SIAM, TO DANCE ON A RAINBOW, THE PEARL, ROY CAMPANELLA, THE OLD MAN AND THE SEA, AND HARRIET TUBMAN.

For the next few weeks we will discover many phases of courage in our reading, speaking, viewing, listening, and writing.

Time: One period

Evaluation: Students willingly took part in the discussion.

Lesson II

Objective: L-5

Pre-assessment: A listening test (such as the listening tests found in an SRA Reading Lab) indicates that students do not listen well.

Learning Opportunity: The students discuss the following principles of good listening:

1. A good listener must pay attention and tune out distractions.
2. A good listener must keep his mind actively involved in the story.
3. A good listener determines what facts he must listen for and sifts out unnecessary material.
4. A good listener must organize the main ideas of the story.

We are going to test your listening by answering some questions at the end of the story which I will read to you. This is a true story about a boy who shows two kinds of courage. Listen carefully so that you can answer all the questions at the end correctly.

The Story of Glenn Cunningham

Glenn Cunningham was a seven year old healthy boy living in Kansas. His older brother, Floyd, wanted to be a great runner. Glenn thought Floyd about the best runner in the world. Glenn wanted to be as good or better.

Every morning the two boys ran most of the three miles to school. They had to run to keep their job of building the fires in the schoolhouse. With this job, they earned a little money.

One day a terrible thing happened. As the boys were building the fire, the stove blew up. The next thing Glenn knew, the flames were licking about him. He ran out of the building. Then he found out that Floyd was inside. Back he rushed into the fire. He must save his brother!

Glenn fought his way as far as he could. The flames raced across the floor. The smoke began to choke him. He screamed for Floyd. There was no answer! Glenn tried to cover his face with his coat. Suddenly he fainted.

He woke up in his own home in bed. His legs were bound in oil bandages. He tried to move, and the terrible pain made him cry out. Then he remembered Floyd. Glenn tried to get up, but he was told it was too late to save his brother. Floyd had died in the fire.

For weeks Glenn lay helpless. His legs were badly burned. The right leg was crooked--pulled up at the knee. The doctor said that he might never walk again. As for running, there was no hope. He lay in his bed and cried.

At last the doctors took the bandages off. Glenn's parents helped him out of bed and gave him crutches. He tried to put his right foot down, but it wouldn't reach the floor. He put his weight on his left foot. It bent back. To keep from falling, he had to use his crutches. In this way, he walked at last. One of his feet was an inch and a half from the ground. The other was a little more than half a real foot. It could not bear his weight.

When he went outside, the children gathered around him. People still talk about that first time he came outside. Glenn bit his lips and fought back the tears. Then he said, "I could run before, and I can still run. You fellows just wait and see if I can't"

Glenn didn't make good his promise for a long time. He was almost 11 before he could walk without his crutches. Slowly the stiffness left his right leg. He was almost 13 before it was straight again.

"I used to rub my legs every night and morning," he says. "My mother and father rubbed them first. When they got tired, I'd stay awake rubbing them. They pulled my legs, too, to stretch them."

"When it hurt to walk; I thought that perhaps I might be able to run, or sort of hippety-hop. I hoped I'd be so much interested in trying to run that I'd forget the pain. I tried it and it didn't hurt at all when I ran. I guess I didn't move more than ten feet for five or six years unless I was running."

The rubbing must have done the trick. Also, the hard work that Glenn did helped to make his legs strong. At 14, he got a job loading wheat. He ran to and from work. From one wagon to another, and from one farm to another, he ran.

Before he made the track team, he was in the third year of high school. He had tried to be a sprinter. A sprinter is one who runs at top speed for a short distance. By sprinting he had gained speed that most runners in the mile race never get.

At last he ran in the big race. To everyone's surprise, and his own, he set a record. He ran a mile in 4 minutes and 30 seconds. At that time he was still in high school.

Several years later in college he set a world's record for a mile run--4 minutes, 6 4/5 seconds. This was the boy who could never walk again! True courage made him a great runner.

QUESTIONS:

1. How old was Glenn when his accident occurred? (7 years old)
2. What happened to him when he was 11? (He could walk for the first time without crutches.)

3. What did he do at the age of 14? (He got a job loading wheat.)
4. What thrill did he get his third year in high school? (He became a sprinter on the track team.)
5. What record did he set in college? (He ran a mile in 4 minutes 6 4/5 seconds.)
6. List three important things which helped Glenn to walk and run again. (1. Determination, 2. Rubbing of his legs, 3. Hard work, 4. Practiced running so much.)
7. What two types of courage were shown in this story? (1. Rescuing his brother from the fire--physical courage; 2. Inner courage--determination to run in spite of pain.)

Time: One period

Evaluation: written test on story.
Level 1: 5 correct
Level 2: 6 correct
Level 3: 7 correct

Lesson III

Objective: Speaking 7.

Pre-assessment: The students do not read newspapers or magazines often.

Objective for this age group: Having brought in newspaper clippings and magazine articles showing courage, the students in small groups will select and arrange these in a bulletin board display.

Learning Opportunity: The teacher divides the class into small groups. Each student is assigned to bring a clipping or article on courage to the class. Each group will discuss its clipping and articles to decide which ones will be used in its bulletin board display. Each display will remain for one week.

Time: 2½ class periods - 1 for reading each others clippings and articles - 1 for the discussion and ½ for arranging the display on the bulletin board.

Evaluation: Level 1: A student brings in one clipping or article. Level 2: A student brings in one or more articles and contributes to the discussion. Level 3: A student brings in more than one article, takes part in the group's formulating plans, and arranges the bulletin board display.

LESSON IV

Objectives: R-5, S-10

Pre-assessment: Teacher observes that students do not appear to like poetry.

Learning Opportunity: The teacher will distribute copies of "The Glove and the Lions" by Leigh Hunt to be used as a choral reading. Students should be given time to read the poem silently. The teacher then divides the class into groups and soloists. The class practices reading the poem. The soloists are changed for each reading. The students should read the poem orally once or twice before the teacher offers specifics: interpretation, intonation, pitch, and stress. Rehearse the poem and then use a tape recorder to play back their choral reading. After having listened to the tape the teacher and students will decide if further work is needed.

After the first two readings, the teacher and students may discuss the theme courage as illustrated in this poem. ENRICHMENT: The students may work out an arrangement of another poem to be used as a choral reading. The students may create a poem based on courage and use a choral arrangement.

Time: One class period

Evaluation: Level 1: Student participated in the group part of the choral reading. Level 2: Student participated as a solist using appropriate intonation, stress, and pitch. Level 3: Student arranges a choral reading from another poem.

THE GLOVE AND THE LIONS

Leigh Hunt

(BOYS) King Francis was a hearty king, and loved a royal sport,
And one day as his lions fought, sat looking on the court;

(GIRLS) The nobles filled the benches, with the ladies by their side,
And 'mongst them sat the Count de Lorge, with one for whom he sighed;

(ALL) And truly 'twas a gallant thing to see that crowning show,
Valor and love, and a king above, and the royal beasts below.

(BOYS) Ramped and roared the lions, with horrid laughing jaws;
They bit, they glared, gave blows like bears, a wind went with their paws;
With wallowing might and stifled roar they rolled on one another
Till all the pit with sand and mane was in a thunderous smother
The blooding foam above the bars came whisking through the air
Said Francis then,

(SOLO BOY) ______________"Faith, gentlemen, we're better here than there."

(GIRLS) De Lorge's love o'erheard the King, a beauteous lively dame,
With smiling lips and sharp bright eyes, which always seemed the same;
She thought,

(SOLO GIRL) ______________the Count my lover is brave as brave can be;
He surely would do wonderous things to show his love of me;
King, ladies, lovers all look on; the occasion is divine;
I'll drop my glove to prove his love; great glory will be mine.

(GIRLS) She dropped her glove, to prove his love, then looked at him and smiled.

(BOYS) He bowed, and in a moment leaped among the lions wild;

(ALL) The leap was quick, return was quick, he has regained his place
Then threw the glove, but not with love, right in the lady's face.

(SOLO BOY) "By Heaven,"

(ALL) ______________said Francis,

(SOLO BOY) ______________"rightly done!"

(ALL) ______________and he rose from where he sat;

(SOLO BOY) "No love,"

(ALL) ______________quoth he,

(SOLO BOY) ______________"but vanity, sets love a task like that."

LESSON V

Objectives: Lan-7, Lan-6

Pre-assessment: In their writing students have not punctuated conversations correctly.

Learning Opportunity: Students will orally compose some dialogues which will be written on the chalk board. They will discuss the punctuation, capitalization, and paragraphing of the dialogues.

The teacher then gives an example of an incomplete short story. Students are to write a satisfactory ending using logical and realistic dialogue between Beverly and the man at the door.

Incomplete Short Story

At first, Bev wasn't sure she'd heard the knocking, but then she heard it again. She frowned as she stood uncertainly in the middle of the room. Again there was a knock, only this time it was a pounding and along with it a man's voice pleading, "Please let me in. I'm in trouble. HELP!" She frowned, remembering her mother's parting speech: "Do NOT, under any circumstances, let anyone in while I'm gone." Her mother always said that, and, until now, Bev had never felt any urge to disobey.

Time: One period for discussion of dialogues. One period for the completion of the short story.

Evaluation:	Level 1:	The student writes an ending using dialogue.
	Level 2:	The student writes an ending using dialogue and correct mechanics.
	Level 3:	The student writes a logical and realistic ending which is mechanically correct.

LESSON VI

Objective: V-5

Pre-assessment: The students enjoy viewing as a technique for receiving a meaningful message.

Learning Opportunity: The teacher shows the students the film on "Sky Capers" which shows both physical and mental courage. After the students have seen the film, there will be a class discussion in which they will express their feeling and tell about some of their experiences - fall out of a tree, fall off of something, or maybe some in the Zephyrhills area have actually sky dived.

Time: 1 class period

Evaluation: Teacher Observation: Level 1: A student viewed the film and saw courage. Some viewing should not be tested by written exams. This film should be enjoyed without having to worry about taking notes for a test.

Courage-Theme

Films

1. Sky Capers ($175; rental $10.00) 15 minutes. Sky-diving: the thrill of flying your own body through the air. Pyramid Film Producers, P. O. Box 1048, Santa Monica, California 90406.
2. Wonderful World of Wheels (32 minutes) ($250; rental $15.00)- All types of auto racing. Pyramid Film
3. The Moods of Surfing (15 minutes) ($150; rental $10.00) Pyramid Film.
4. The Corridor (rent $12.50; 12 minutes) Student-made film which takes a look at the high school scene fifteen years from now. It's a rather chilling scene in which discipline is maintained by guns and dogs. One girl runs for her existence. Sometimes on Monday Films, 706 Homewood Avenue, Dayton, Ohio 45406.
5. The Hand (19 minutes; color; McGraw-Hill) This film creaks, through the art of puppetry, a thought provoking allegory on freedom of expression. McGraw-Hill Text Film Division, 330 West 42nd Street, New York, New York 10036.
6. Home of the Brave (3 minutes Pyramid) Short history of the Western-Indians from first settlements to the present day.
7. Occurence at Owl Creek (55 minutes Rental-$8.00) University of South Florida: Film, Educational Resources, U.S.F., Tampa, Florida 33620.

FILMED FROM BEST AVAILABLE COPY

LESSON VII

Objective: R-4

Pre-assessment: Students have difficulty distinguishing between stories having realistic solutions and imaginary solutions.

Learning Opportunity: The teacher assigns two short stories: one fiction and one non-fiction story "The Strange Death of Louis Slotin." (This story is about a very courageous man who used his naked hands in order to pull apart the critical mass of nuclear material and thus received radiation equivalent to an atom bomb exploding at a distance of about one mile.) After having read this, the students will discuss the real solution and how the author supplies factual details for an inevitable conclusion. Then the students read "The Lesson," a fiction short story. (This story is about a young boy who has to sell his pet steer for baby beef.) After having read this story the students will discuss the details which indicate that this ending, too, is inevitable: sooner or later Johnny will have to give up his steer.

The students in discussion will contrast the two stories and note how the author of the fiction story made it seem real.

Now the teacher assigns a short story based on legend and having an imaginary solution to the situation. The students will read "The Drawing of the Sword" from the King Arthur legends. They will discuss the events leading to Arthur's being chosen as king. Some of these events are realistic and some are imaginary, and they should be able to identify these characteristics.

Time: Four class periods

Evaluation: The teacher gives a very short story with three possible endings. The students rate them as best, acceptable and unbelievable. Level 1: The student identifies the appropriate ending. Level 2: The student identifies the appropriate ending and presents a logical argument for his choice. Level 3: In addition to the requirements for levels 1 and 2, the student will create an ending which is logical based on what has come before in a story.

LESSON VIII

GROUP NOVELS

Objectives: R-10, R-11, S-7, Lan-4

Pre-assessment: Many students will not read a novel unless one is assigned in class, and they need various reading experiences. They find it difficult to organize a brief summary.

Learning Opportunity: The teacher divides the class into small groups for group novel reading. The groups will choose the novels they wish to read. After each group has completed the reading of its novel, the group will discuss and formulate plans for its book review to be presented orally to the class. Each student in the group will contribute to the book review. The book review will consist of the title, author, events of interest to the individual members of the group--no climax will be given because other students may desire to read that novel.

Time: Three weeks

Evaluation: Level 1: The student reads the novel, answers questions on a written test to prove having read it, and takes part in the discussion of the book review. Level 2: The student reads the novel, participates in the discussion of the review, and takes part in the presentation of the review to the class.

Suggested Novels: Hot Rod, The Pearl, Old Yeller, Carol, The Loner, High Trail, Trouble After School, Nellie Bly, Reporter.

LESSON IX

Objective: R-3, R-5

Pre-assessment: The students when reading orally find it difficult to read with understanding.

Learning Opportunity: The teacher assigns the television play "The Pharmacist's Mate" by Budd Schulberg. This story is excellent, for Schulberg based this television play on the edited newspaper story "Emergency at Sea." The students should volunteer for the roles to be read orally in class. Following the reading of the play there should be a class discussion: signs of courage, kinds of conflict, types of character, and the emotional content.

Time: 3 class periods - 2 for reading and vocabulary, 1 for discussion.

Evaluation: Test made from class discussion.
Level 1: 70%
Level 2: 80%
Level 3: 95%

LESSON X

Objective: W-4, W-5, S-9, S-11

Pre-Assessment: The students need to create and express themselves before their classmates.

Learning Opportunity: The students will return to the same groups in which they read and discussed the newspaper and magazine stories. They will create and write in play form a short play based on one of their newspaper or magazine stories. Having read Schulbergs "The Pharmacist's Mate," they should be able to transfer some of the ideas in formulating theirs. The plays should not be too long so that each group may present its creation to the class.

Time: 1 week or more if necessary - The writing of the play, rewriting for corrections, and presenting them to the class.

Evaluation: Level 1: The student contributes to the group's planning. Level 2: The student plans and acts in the play before his classmates.

A Language Master, similar to the foreign language lab, should be used by students who have difficulty with language patterns. A small area of the classroom should be screened off so that the students may work alone or in small groups.

ORGANIZATIONAL PATTERNS

EARLY ADOLESCENCE JUNIOR HIGH

Possible Organizational Patterns
For Early Adolescence

Articulation

Articulation has been a watchword in educational deliberations for years. Attempts to develop an articulated curriculum in the English language arts, however, are beset by several problems. The first of those involves the nature of English language arts. The English language arts is more a network of skills and processes than a body of content. It is impossible to designate at which grade all students will learn certain language skills; research shows that language power does not develop in such a logical and systematic fashion. Furthermore, the linguistic skills are more highly related to factors independent of the school - especially social-economic environment. It is impossible to allocate phases of the subject to the different years. Since English language arts is a required subject in all grades, the natural selection of students which operates in the higher grades in most other academic subjects is not present.

Despite these problems it is necessary for faculties to plan a realistic sequence for English language arts. What is the difference in English language arts from one grade to the next? Simple allocation of titles, etc. has been resorted to with disturbing frequency.

Factors in Planning a Sequence

The task of working out an articulated program which will serve a given school well is a complex but not impossible, one. Several factors must be considered together:

1. The characteristics and needs of students at the various levels. This approach is especially useful if a study of student interests leads to some definition of student motivations. For example, why are pupils, at certain levels, interested in animal stories, in science fiction? What motivations can be identified which may furnish important keys to the nature of the English language arts program?

2. The processes and activities important in communicating for life needs.

3. The nature of language and literature and of the components of effective reading, writing, viewing, speaking, and listening.

4. Those themes important in human experience: such as man and deity, man and nature, man and other men, man and his inner self. It is becoming increasingly clear that a most effective means of determining sequence in the English language arts program is to identify for each grade a set of major themes around which the study of the English language arts may be organized.

Procedures in Articulation

Nothing is to be gained when a teacher at any level blames a lower level of instruction for the inadequacies of the students he meets at the beginning of his course. The good teacher takes his students where he finds them and helps them to improve in terms of their individual needs. He has a competent understanding of the total educational process which a child goes through, with specific information on the content and conduct of courses immediately preceding and following his own level of instruction.

From: A Guide English In Florida Secondary Schools, Bulletin 35A, 1962, State Department of Education, Tallahassee, Florida, p. 158-160.

The organization of a junior high English program has been fairly well established for a number of years. Traditionally, the program is dependent on the table of contents of selected textbooks usually written by editors who live in another area of the county and who never saw a child in Pasco County.

The textbooks are content oriented, and the students plod through them, spending one day or so in grammar, another in spelling, etc. If the students are fortunate, they will be permitted to read literature one day a week.

Often the English language arts skills are divided into segments of time. Certain English language arts skills are not taught while others are repeated.

"It is becoming increasingly clear that the most effective means of determining sequence in the English program is to identify for each grade a set of major themes or propositions around which the study of language and literature may be organized." (A Guide: English in Florida Secondary Schools, Bulletin 35A, 1962, State Department of Education, Tallahassee, Florida, p. 19.)

Such a thematic organization might be something like that suggested by the Scholastic Magazines and Book Services:

Grade 7

Unit - Animals
Central Theme - Understanding oneself through understanding animals
Literary Form - the novel
Phase I: CLASS-WIDE READING
Animals/Stanley Kegler, ed.

Phase II: GROUP READING
Rascal/Sterling North
Incredible Journey/Sheila Burnford
Irish Red/Jim Kjelgaard
Spurs For Suzanna/Betty Cavanna
Old Yeller/Fred Gipson

Phase III: INDIVIDUAL READING
Red Fox/Charles Roberts
Seal Morning/Rowena Farre
White Fang/Jack London
National Velvet/Enid Bagnold
Black Beauty/Anna Sewell
Golden Dog/Mary Elwyn Patchett
Bristle Face/Zachary Ball
Gray Wolf/Rutherford Montgomery
Follow My Leader/James Garfield
Afraid to Rice C. W. Anderson

Elements of Literature - Character portrayal
Critical Thinking - instinct, intelligence, learning, and training
Writing - Exposition: Comparison paper
Vocabulary and Mechanics - Dialect Study
Speaking and Listening - Dialect and geography
Research Activities - Identifying famous animals, real and fictional
Viewing - Film - (1) "Dream of Wild Horses"
Polk Regional Film Library
(2) "Jazoo," (18 min.; Imperial Film Co.
The Executive Plaza, 4404 South Florida Avenue,
Lakeland, Florida 33803)

Unit - High Adventure
Central Theme - Adventures near and far, real and imagined
Literary Form - the nonfiction adventure story
Phase I: CLASS-WIDE READING
High Adventure/Hardy Finch, ed.

Phase II: GROUP READING
Hit Parade of True Flying Stories/Dick Robinson, ed.
Danger Zone/Irma McCall Taylor
Nellie Bly, Reporter/Nina Brown Baker
The Man Who Never Was/Ewen Montagu
Valiant Companions/Helen E. Waite

Phase III: INDIVIDUAL READING
Black Tiger At Indianapolis/Patrick O'Connor
The Adventures of Tom Sawyer/Mark Twain
Trouble After School/Jerrold Beim
Candy Stripers/Lee Wyndham
Treasure Island/Robert Louis Stevenson
Men of Iron/Howard Pyle
High Trail/Vivian Breck
Mystery of The Mooncusser/Eleanore M. Jewett

The Lion's Paw/Robb White
Heads Up!/Patsey Gray

Elements of Literature - setting; conflict
Critical Thinking - Identifying kinds of conflict
Writing - Description: descriptive paragraph
Vocabulary and Mechanics - Dividing words into syllables
Speaking and Listening - Effective listening skills
Research Activities - Introduction to library and dictionary
Viewing - Film - "Moods of Surfing"
Seminole Branch of the Tampa Public Library

Unit - Small World
Central Theme - Understanding people from different cultures and backgrounds
Literary Form - The novel; poetry

Phase I: CLASS-WIDE READING
Small World/Stephen Dunning, Robert Smith and Jane Sprague, eds.

Phase II: GROUP READING
Escape From Warsaw/Ian Serrailier
The Big Wave/Pearl S. Buck
Julie's Heritage/Catherine Marshall
The 23rd Street Crusaders/John F. Carson
Emily San/Barbara L. Reynolds

Phase III: INDIVIDUAL READING
The Highest Dream/Phyllis A. Whitney
Snow Treasure/Marie McSwigan
The Prince and The Pauper/Mark Twain
Blue Willow/Doris Gates
Tiger on the Mountain/Shirley Arora
The Lost Kingdom/Chester Bryant
Understood Betsy/Dorothy Canfield
The Long Way Home/Margot Benary-Isbert
Two Against the North/Farley Mowat
When the Dikes Broke/Alta H. Seymour

Element of Literature - Characterization; theme
Critical Thinking - "Understanding misunderstanding"
Writing - Narration: Chronological paragraph
Vocabulary and Mechanics - Word derivations; special vocabularies
Speaking and Listening - Making introductions; giving directions
Research Activities - Word origins
Viewing - Collage - "Small World"

Grade 8

Unit - Courage
Central Theme - The many faces of courage
Literary Form - The novel

Phase I: CLASS-WIDE READING
Courage/Stephen Dunning and Dwight Burton, eds.

Phase II: GROUP READING
The Bridges at Toko-Ri/James Michener
The Sea Gulls Woke Me/Mary Stolz
The Light in the Fotest/Conrad Richter
Sorority Girl/Anne Emery
Street Rod/ Henry Gregor Felsen

Phase III: INDIVIDUAL READING
The Red Badge of Courage/Stephen Crane
The Bridge at Andau/James Michener
Anna and the King of Siam/Margaret Landon
God Is My Co-Pilot/Col. Robert L. Scott
Captains Courageous/Rudyard Kipling
A Girl Called Chris/Marg Nelson
Silence Over Dunkerque/John R. Tunis
Profiles in Courage (abr.)/John F. Kennedy
The Horesemasters/Don Stanford
The Kid Comes Back/John R. Tunis

Element of Literature - Plot structure; how to read a novel
Critical Thinking - Recognizing the different kinds of courage
Writing - Exposition: summary paragraph
Vocabulary and Mechanics - Punctuating conversation
Speaking and Listening - Choral reading
Research Activities - Using the dictionary
Viewing - Film - "Lonely Boy" - 27 minutes; black and white; McGraw-Hill, 330 West 42 Street, New York, New York 10036

Unit - Family
Central Theme - The Family as the basic unit of society
Literary Form - The Novel

Phase I: CLASS-WIDE READING
Family/Murray Rockowitz, ed.

Phase II: GROUP READING
Cheaper By The Dozen/Frank Gilbreth, Jr., and Ernestine G. Carey
Swiftwater/Paul Annixter
The Pearl/John Steinbeck
The Red Car/Don Stanford
Fifteen/Beverly Cleary

Phase III: INDIVIDUAL READING
Jane Eyre/Charlotte Bronte
Dandelion Wine/Ray Bradbury
Life With Mother/Clarence Day
Raising Demons/Shirley Jackson
Cress Delahanty/Jessamyn West
April Morning/Howard Fast
Big Doc's Girl/Mary Medearis
Crash Club/Henry Gregor Felsen
Meet The Malones/Lenora Weber
Meet Me in St. Louis/Sally Benson

Elements of Literature - Point of View
Critical Thinking - Understanding family relationships
Writing - Narration: applying point of view
Vocabulary and Mechanics - Word and language families
Speaking and Listening - Role-playing as a problem-solving technique
Research Activities - Tracing word origins and language families
Viewing - Comic Strip Families: Student collage made of comic strip characters

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Unit - Frontiers
Central Theme - Frontiers old and new, physical and personal
Literary Form - The novel

Phase I: CLASS-WIDE READING
Frontiers/Stephen Dunning and Carol S. Lee, eds.

Phase II: GROUP READING
Shane/Jack Schaefer

Phase III: INDIVIDUAL READING
Adventures in Black/Arthur Widder
Eighth Moon/Sansan (as told to Bette Lord)
Surface At The Pole/Cmmdr. James Calvert, USN
20,000 Leagues Under the Sea/Jules Verne
Road Rocket/Henry Gregor Felsen
Target Moon/Fred Warshofsky
From the Earth to The Moon/Jules Verne
The Unchosen/Nan Gilbert
Ready or Not/Mary Stolz
The Family Nobody Wanted/Helen Doss
Edge of Tomorrow/Dr. Tom Dooley
The Treasure of the Great Reef/Arthur C. Clarke, with Mike Wilson
Annapurna/Maurice Herzog
Stories of The North/Jack London
Peppermint/David Sohn, ed.

Elements of Literature - setting; stereotypes
Critical Thinking - Recognizing and Using Irony
Writing - Description: newspaper writing and personal letter
Vocabulary and Mechanics - Figurative language
Speaking and Listening - Listening to 33 1/3 r.p.m. "Frontiers" record
Research Activities - relating maps to reading
Viewing - Film - "Primordium" (12 minutes, Pyramid Film Producers, P.O. Box 1048, Santa Monica, California 90406

Grade 9

Unit - Moments of Decision
Central Theme - Decision-making in moments of crisis
Literary Form - The novel

Phase I: CLASS-WIDE READING
Moments of Decision/Helen F. Olson, ed.

Phase II: GROUP READING
Profiles in Courage/John F. Kennedy
Mutiny on the Bounty/Charles Nordhoff and James Hall

The Hound of the Baskervilles/A. Conan Doyle
To Tell Your Love/Mary Stolz
Star Surgeon/Alan Nourse

Phase III: INDIVIDUAL READING
Madame Curie/Eve Curie
Lonely Crusader/Cecil Woodham-Smith
The Ugly American/William Lederer and Eugene Burdick
A White Bind Flying/Bess Streeter Aldrich
The Man Who Rode The Thunder/Lt. Col. William Rankin
Gaunt's Daughter/Eleanor Shaler
Combat General/William Chamberlain
Pro-Quarterback/Y.A. Tittle & Howard Liss
Marty/Elisa Bialk
The Treasure of the Coral Reef/Don Stanford
Elements of Literature - Characteristics of five specific literary types
Critical Thinking - Considering the consequences of decision
Writing - Exposition: vocational report prefixes and suffixes
Speaking and Listening - panel discussions
Research Activities - investigating vocations
Viewing - Magazine Collage on the theme of Decision-making in moments of crisis

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Unit - Mirrors
Central Theme - Understanding human motivations and behavior
Literary Form - Drama
Phase I: CLASS-WIDE READING
Mirrors/Robert A. Bennett, ed.

Phase II: GROUP READING
Best Television Plays/Gore Vidal, ed.

Phase III: INDIVIDUAL READING
Sunrise at Campobello/Dore Schary
Inherit the Wind/Jerome Lawrence and Robert E. Lee
The Miracle Worker/William Gibson
Cyrano De Bergerac/Edmond Rostand
A Raisin in the Sun/Lorraine Hansberry
My Fair Lady/Alan Jay Lerner
Fifteen American One-Act Plays/Paul Kozelka, ed.
Three Comedies of American Family Life/J. E. Mersand, ed.: Life with Father/Lindsay and Crouse, I Remember Mama/John Van Druten, You Can't Take It With You/Hart and Haufman
Three plays/Thornton Wilder, Our Town, The Skin of Our Teeth, The Matchmaker
Romeo and Juliet and West Side Story/William Shakespeare, Arthur Laurents
Elements of Literature - Dramatic terms
Critical Thinking - Recognizing defense mechanisms
Writing - Exposition: play review; TV script
Language - Action verbs

Speaking and Listening - skill in notetaking
Research Activities - biographical research
Viewing - Film: "Children's Games" - 10 min.
Spigoni Films $10.00
Box 25291
Los Angeles, Cal. 90025

Unit - The Lighter Side
Central Theme - Why we laugh and what we laugh at
Literary Form - Humorous Writing

Phase I: CLASS-WIDE READING
The Lighter Side/Ned Hoopes and Diane Wilbur, eds

Phase II: GROUP READING
My Life and Hard Times/James Thurber
We Shook the Family Tree/Hildegard Dolson
Anything Can Happen/George and Helen Waite Papashvily
Junior Miss/Sally Benson
Bertie Comes Through/Henry Gregor Felsen

Phase III: INDIVIDUAL READING
Animal Farm/George Orwell
Seventeen/Booth Tarkington
Our Hearts Were Young and Gay/Skinner and Kimbrough
Something Foolish, Something Gay/Glen and Jane Sire
The Kid Who Batted 1,000/Allison and Hill
The Red, Red Roadster/Gene Olson
Cheaper by the Dozen/Gilbreth and Carey
No Time for Sergeants/MacHyman
Mark Twain's Best
The Dog Who Wouldn't Be/Farley Mowat

Elements of Literature - Satire and Irony
Critical Thinking - Identifying ingredients of humor
Writing - Narration: dialogue
Language - Literal and figurative language
Speaking and Listening - Presenting an effective viewpoint orally
Viewing - Film: "The Critic" - by Ernest Pintoff
"A Chairy Tale" - Contemporary Films, Inc.

You would have many more units such as these from which to choose.

This is an example of how a junior high english language arts program can be organized.

For the purposes and goals of this guide several considerations should be made. The English language arts skills should be integrated and English diagnostic tests should be given in the areas of general interests, reading, writing, language, viewing, speech, and listening.

Such tests may be:

A. Kuder Form E - General Interest Survey
Author - G. Frederic Kuder
Grade Range - 6-12
Testing Time - 30-40 minutes
Purpose - This form measures an individual's degree of preference in ten areas; outdoor, mechanical, scientific, computational, persuasive, artistic, literary, mechanical, social service, and clerical.

B. Diagnostic Reading Test
Author - Committee on Diagnostic Reading Tests, Inc.
Grade Range - 4-8 and 7-13
Testing Time - Upper level, approximately 50 minutes
Purpose - The DRT is a diagnostic tool designed to provide scores in reading rate, story comprehension, and vocabulary. Level 4-8 also measures the student's ability to recognize and understand prefixes and suffixes and use letter combinations to understand new words.

C. SRA Reading Record
Author: Guy T. Buswell
Grade Range: 6-12
Testing Time: 45 minutes
Purpose: A diagnostic device the pinpoints the student's strengths and weaknesses in reading skills. The four basic skill areas tested are: reading rate, comprehension, everyday reading skills, and vocabulary.

D. SRA Achievement Series: Language Arts
Authors: Louis P. Thorpe, D. Welby Lefever, Robert A. Naslund.
Grade Range: 1-9
The test gives three subtest scores, plus an area score and is included in all batteries except 1-2.
Capitalization and punctuation, grammatical usage, and spelling are measured.

There are many more tests. Some companies from which to order tests would be:

1. Harcourt, Brace, and World, Inc.
Test Department
757 Third Avenue
New York, New York 10017
2. California Test Bureau
1375 Peachtree Street, N.E.
Atlanta, Georgia 30309
3. American Testing Co.
6301 S. W. Fifth Street
Fort Lauderdale, Florida 33314
4. Cooperative Tests and Services
Educational Testing Service
Princeton, New Jersey 08540
5. Houghton Mifflin Co.
2 Park Street
Boston, Massachusetts 02107

6. Science Research Associates, Inc.
259 East Erie Street
Chicago, Illinois 60611

Teacher made tests may be administered if others are not available. English teachers should get together and decide what it is they would like to know about the students' writing, speaking, reading, listening, viewing, and language skills and devise a test or tests which will give them the answers. (See Marjorie Seddon Johnson & Roy Kress, Informal Reading Inventories, International Reading Association, Newark, Delaware, 1965)

The test results should be compiled on a student profile sheet and made available to the English language arts teacher.

One of the key concerns of the test information should be the student's interest. Units should be designed based on these interests.

Members of a junior high English department could design these units based on student interests and abilities. By a department working together and sharing one another's work, many units can be designed. If all teachers design three units and share them at a given grade level just think of how many units you would have. If these units were centrally located with materials to be checked out by the grade level teacher, it would facilitate their use.

Units should be designated to a particular grade level so that the unit will not be repeated for a student. The program objectives listed at the beginning of the guide should be reflected in the units designed to make up an English language arts program. The units should be designed to include the steps listed in the sample instructional objectives section and the sample unit section of this guide.

MATERIALS

EARLY ADOLESCENCE JUNIOR HIGH

Background for Materials

There are main sources from which teachers have access to materials: the school library, the Regional Film Center, Bartow, Florida, the department or grade materials center, and the state textbook adoption list which comes out yearly. For information concerning these, check with your principal, the school coordinator for the Regional Film Center, the school librarian, and the coordinator of textbooks.

Accessible to every English language arts classroom should be a tape recorder, a language master, a film projector, an overhead projector, an opaque projector, a record player, a portable stage, a listening station, and bookcases or racks for paperback books.

In addition to this equipment certain materials, beyond what is available from the main sources mentioned, should be available to the teacher and students. Following are suggested materials which may be purchased with funds budgeted for such purposes.

These materials should be selected by the teacher who should ask the questions, "Will these materials help do the job? Are they appropriate to both the program and instructional objectives?"

SPEECH

Learning Your Language
One for slow learners. $3.93 - 6 booklets; $1.80 - workbook set. Follett.

The Language Instructor - Sound Teacher
Through the automatic execution of a listen-record-compare routine, a student may now effortlessly compare his own pronunciation-matching attempts with a succession of speech models. Educational Sound Systems, Inc., 4965 New Haven Ave., Melbourne, Fla. 32901.

Book Collection of Royalty
Free plays for Young People. Plays, Inc., Publishers, 8 Arlington Street, Boston, Mass. 02116.

Speech in the Junior High School
Herman-Ratliffe-$1.35

Discussion and Argumentation Debate in the Secondary School
Herman-Ratliffe-$1.35

National Textbook Corporation

Science Research Associates, 259 East Erie Street, Chicago, Ill. 60611.

Voices, An Anthology of Poems and Pictures
Geoffrey Summerfield, ed., Chicago: Rand McNally, 1969

Some Haystacks Don't Even Have Any Needle, Stephen Dunning, Edward Lueders, and Hugh Smith. Atlanta: Scott, Foresman and Co., 1969.

LISTENING

Tape:
The Taming of the Shrew; Kent State Univ., Send for tape catalog.

Records:
EGA 1640 - Red Badge of Courage; 2-12" 16 2/3 RPM; $9.95.

# EGA 1634 - A Christmas Cave; 2-12" 16 2/3 RPM; $9.95.

# EGAA-An Album of Modern Poetry, Vol. 1-2-3, 1-12" 16 2/3RPM; $5.95 @ Volume.

Eye-Gate House, Inc., Jamaica, New York 11435

Learning Your Language
One for slow learners. $3.93 - 6 booklets; $1.80 - workbook set. Follett.

Listening Center
(A group of students may listen to recorded material without disrupting other class activities. The unit plugs into a tape recorder, record player. Four headsets with cushions and individual volume controls). (approximate price-$44.50-$59.50) Audio-Visual of South Florida, 3748 N.E. 12th Avenue, Post Office Box 23308, Fort Lauderdale, Florida 33307. (Other companies also)

Caidmon Records and Tapes of Poetry, Short Stories, Drama, Etc.
(various prices) Houghton Mifflin Co., 666 Miami Circle, N.E., Atlanta, Georgia 30324

Developing Auditory Awareness and Insight
Program 3 - (7-12) 88 lessons workbook - $1.25; Teacher Handbook for elementary and secondary with 262 lessons - $7.50. IMED Publishers.

Durrell Listening and Reading Series
Advanced level: Harcourt, Brace and World, Inc.

Vocabulary listening
Vocabulary Reading
Paragraph Listening
Paragraph Reading

Voices, An Anthology of Poems and Pictures
Geoffrey Summerfield, ed. Chicago: Rand McNally, 1969.

Some Haystacks Don't Even Have Any Needle
Stephen Dunning, Edward Lueders, and Hugh Smith, Atlanta: Scott, Foresman and Co., 1969.

READING

Walt Disney Famous Stories Retold

20,000 Leagues Under the Sea; Kidnapped; The Sword and the Rose; Pollyana; Toby Tyler with the Circus; Old Yeller. $6.50 @ or Set of 6 for $39.00. Educational Record Sales, 157 Chambers Street, New York, New York 10007.

Spache Readability Projects

(a) Readability Level Catalog
Over 6000 titles graded in relatively exact reading levels- $5.95

(b) Correlation to Basal Readers
American Book Co., Betts Basic Reader, Golden Rule Series (final 18 pages) - $5.95

(c) Books for Slow Readers
Over 1500 titles relating to a variety of types of reading matter. - $5.95

Follett Library Book Company, 1018 West Washington Boulevard, Chicago, Illinois 60607

Cenco Reading Language Arts Catalog

Cenco Reading Language Arts Catalog, 2600 South Kostner Avenue, Chicago, Illinois 60623. Lists Projection Reading, Tachistoscope, Pacer, Portable Reading Center, Overhead Projection Material, Tapes, Records, Filmstrips, Library Materials, and Audio-Visual Equipment.

Catalog of Instructional Materials

Pre-school through grade eight. Contains Basal Series in Spelling, language, reading, professional books. Webster Division, McGraw-Hill Book Company, Manchester Road, Manchester, Mo. 63011.

E.D.L. Catalog

Educational Developmental Laboratories, 51 West Washington Street Orlando, Florida 32801. Tachistoscopic programs, reading programs for primary to adult levels.

Scott, Foresman, Multi-Sensury Learning Aids, Atlanta, Georgia 30305. Materials for reading programs in primary grades.

Reading Skill Builders

Advanced kit; 46 books; levels 4-10; school price - $49.00; Audio lessons.
Complete (4) Level 4 Cassette-$23.40 Reel-$27.80 Record-$19.80
Individual Level 4 Cassette- 5.95 Reel- 6.95 Record- 4.95
Master Manual-$.90; Answer Key - $.75
Practice Parts-Levels 4-6 - $.84

Record Books - Level 4(2) - $.30; Level 5(2) - $.30; Level 6(2) - $.30.
Readers Digest Services, Inc., Educational Division, Pleasantville, New York 10570.

Learning to Read While Learning to Learn
Five copies each of 17 titles - $175.05; Reading Levels 3.185 - 4.2; High interest-low vocabulary. Century Consultants, 286 Fifth Avenue, Suite 1204, New York, New York 10001. (212) 565-0480.

SRA Reading Program
Reading Lab. Grade 5 - 68.95
Grade 6 - 68.95
Grade 7-9 - 68.95

Individual Reading Placement Inv.
$3.70 (pkg. of 20); $4.50 (administrator packet); Follett Educational Corp., Chicago, Ill. 60607.

EDL Reading 300
Developmental Reading Instruction, Educational Development Laboratories, Huntington, New York

Learning Your Language
Listening, speaking, reading, writing. $3.93 - 6 booklet; $1.80-set of workbooks, Follett Publishing Co., Chicago, Ill. 60607.

Caidmon Records and Tapes of Poetry, Short Stories, Drama, Etc.
(various prices) Houghton Mifflin Co., 666 Miami Circle N.E., Atlanta, Georgia 30324.

English Paperback Book Club
A E P Book Clubs, Education Center, Columbus, Ohio 43216.

Perma Bound
The paperback binding with durability built in. Hertzbert-New Method, Inc., Vandalia Road, Jacksonville, Illinois 62650.

Dell Paperback, 750 Third Avenue, New York, New York 10017.

Easy to Read/High Interest Level Paperbacks
Henry Z. Walck, Inc, 19B Union Square West, New York, New York 10003

"Wide World" - Scope Reading Skills I and
"Dimension" - Scope Reading Skills II
Scholastic Book Services, 904 Sylvan Avenue, Englewood Cliffs, New Jersey 07632

Bantam Paperbacks
Bantam Books, Inc., 666 Fifth Avenue, New York, New York 10019

Building Reading Power

A programmed course for improving reading techniques designed for students who read on or about the 5th grade level. (approx. $35.00). Charles E. Merrill Publishing Co., 1300 Alum Creek Drive, Columbus, Ohio - 43216.

Scholastic Language Arts Literature Units

Paperbound, theme - centered units, Scholastic Magazines, Inc. 902 Sylvan Avenue, Englewood Cliffs, New Jersey 07632.

Reading Skill Builders

Reader's Digest Services, Inc., Educational Division, Pleasantville, New York 10570.

Webster Classroom Reading Clinic

By Kottmeyer and Ware, grades 4-9 - $90.00. Webster Division, McGraw-Hill Book Co., Manchester Road, Manchester, Mo. 63011

Durrell Listening - Reading Series

Advanced level - Vocabulary - listing; vocabulary - reading; paragraph - listening; paragraph - reading. Harcourt, Brace and World

Series of Voices of Man

7 & 8 Grade; 8 books; 20 short stories - $1.80 each. Eddison-Wesley Publishing Company, Sand Hill Road, Menlo Park, Calif. 94025.

Read Your Way Up Series

$.25 each. Good Reading Communications, Inc., 505 Eighth Avenue, New York, New York 10018.

Reflections on a Gift of Watermelon Pickles

Poetry, Scott Foresman's, Glenview, Illinois, Price - $2.34.

Language Arts Materials for Slow Learners

Scope/skills; 5 books - Across and Down Word Puzzles, Mysteries, Wide World, Dimension, Jobs in Your Future - $.75 each. Scholastic Magazine, Inc., 900 Sylvan Avenue, Englewood Cliffs, New Jersey

Maturity

Scope/Literature; Contact Unit; Grade 9, Scholastic Magazine, 900 Sylvan Avenue, Englewood Cliffs, New Jersey

Scholastic Literature Units

Grade 9 - Moments of Decision
Mirrors
The Lighter Side
Frontiers Courage Family
Grade 7 - High Adventure
Small World
Animals

Reading Laboratory Series III a
Science Research Associates, Inc., 259 East Erie Street, Chicago, Illinois 60611.

The Checkered Flag Learning System
Practical for high interest, low vocabulary reading; $43.20; 30 day approval. Field Educational Publications, Inc., 609 Mission Street, San Francisco, California 94105.

Reader's Digest Services, Educational Division, Pleasantville, New York 10570.

Charles E. Merrill Publishing Co., 1300 Alum Creek Drive, Columbus, Ohio 43216

Allyn and Bacon, Southeastern Division, 695 Miami Circle, N.E., Atlanta, Georgia 30324. Breakthrough

Tapes:

Charles E. Merrill Publishing Co., 1300 Alum Creek Drive, Columbus, Ohio, includes:

(a) Mini-Library 5, "The Listening Book"
    Kaa's Hunting, Kipling
    A Christmas Carol, Dickens
    John J. Plenty and Fiddler Dan
    You Know Who, et al, Ciardi
    A Child's Garden of Verse, Vol. III
    Aesop's Fables
    Adventures of Tom Sawyer, Twain

(b) Mini-Library 7, "Adventures & Fables."
    Mowgli's Borhters, Kipling
    Tiger! Tiger!, Kipling
    Alice in Wonderland, Carrol
    Aesop's Fables
    Mark Twain Stories
    Huck Finn

(c) Mini-Library 7, "Classical Literature."
    six tapes covering Heroes, Gods and Monsters of Greek Myths

(d) Mini-Library 18, "Mark Twain," six tapes including most of Twain's best known stories.

Filmstrips:

Encyclopedia Britannica, 425 North Michigan Avenue, Chicago, Ill. 60611

(a) Filmstrip Series 9000 (color), "Action Stories - Disney," includes:
    Treasure Island
    Robin Hood
    Rob Boy
    Johnny Tremain, Minuteman
    True Son, American Frontier Boy
    Tonka: The Horse that Survived Custer's Last Stand

(b) Filmstrip Series No. 7960 (color), "Heroes of Long Ago," includes:
  Marco Polo
  King Alfred
  Charlemagne
  Leif Ericson
  Roland
  King Arthur

(c) Filmstrip Series No. 10710 (color), "Stories of Yesterday," includes:
  Hans Brinker, Boy of Holland
  Hans Brinker's Great Decision
  Adventures in Seach of Castaways
  The End of the Search for the Castaways
  The Pauper Prince
  The Princely Pauper
  Two Men on a Mountain
  The Third Man on the Mountain
  The Great Locomotive Chase
  Swiss Family Robinson
  Swiss Family Rescued

Films:

Polk Material Center, Bartow, Florida, titles include:
(a) Developing Reading Maturity: The Mature Reader
(b) Developing Reading Maturity: Critical Evaluation
(c) Developing Reading Maturity: Interpreting Meaning
(d) Developing Reading Maturity: Understanding Style
(e) Developing Reading Maturity: Comparative Reading
(f) What's the Good of a Test?
(g) How Effective is Your Reading?

Teaching Aids:

Perfection Form Col., Inc., 214 West Eighth Street, Logan, Iowa, includes:
(a) Record and Film, "Mark Twain: The Hannibal Years."
(b) Flat Pictures, including
  Poetry Image Samplers
  Poetry Posters.
  Poetry Wall Chart Display
  Pictures of Authors
  Pictures from Mythology.
(c) Picture Books - 78 volumes published to date on 78 major words, pictures of great action moments from famous novels.
(d) Kits for Paperbacks - most kits include pictures, teacher study guide, student study guide, 3 tests, several hundred currently available. See catalog for titles.

WRITING

Fundamentals of Writing
Jr. & Sr. grades; topic, paragraph, style, etc.,; 6 color filmstrips - $45.00 set, with booklets; producer: EAV. Educational Record Sales, 157 Chambers Street, New York, N.Y. 10007.

Organizing Your Writing
Jr. and Sr. grades; steps in composition; 8 color filmstrips - $52.00. Educational Record Sales, 157 Chambers Street, New York, New York 10007.

Writing Creatively
Hook

Stop, Look and Write
John D. and H. D. Leavitt, New York: Bantam, 1964 ($.75) paperback.

Pictures for Writing
John David A., New York:: Bantam, October, 1969. ($.75).

Basic Composition Series III
Science Research Associates, Inc., 259 East Erie Street, Chicago, Illinois 60611.

Educational Reading Services, Inc., Media Associates, East 64 Midland Avenue, Paramus, New Jersey 07652.

Films:
Polk Material Center, Bartow, Florida, titles include:
(a) The English Language: Story of Its Development
(b) Printing Through the Ages
(c) Discovering the Library

Posters:
Perfection Form Co., Inc., 214 West Eighth Street, Logan, Iowa,.
"Grammar Chess Folie"

Filmstrips:
Encyclopedia Britannica, 425 North Michigan Avenue, Chicago, Illinois, 60611, titles include:
(a) Filmstrip Series 7620 (color), "Constructing Reports," includes:
    Digging for Facts
    Selecting the Theme
    Building the Report
    Painting With Words
    Finishing Reports
    Using Reports
(b) Filmstrip Series 9840 (color), "Using the Library," includes:
    Your Library: A World of Books

The Card Catalog
The Classification of Books
Using the Dictionary
Using the Encyclopedia
Using Special Reference Books

(c) Filmstrips Series No. 11140 (color). "Organizing Your Writing" includes
The Five Steps in Writing a Composition
Outlining a Written Composition
The Main Parts
The Introduction
The Body
The Conclusion
The Patterns of Paragraphs
Making Transitions in Written Composition

VIEWING

Regional Film Library, Bartow, Florida

Giant Photos, Box 406, Rockford, Illinois 61105. Full color photo and art reproductions. Prints as low as $.20 each - $.30.

Eastman Kodack Co., Rochester, New York 14650. Offer free customer service pamphlets on photography and film making; also, student made films are available at no cost on a loan basis.

Catalog:
Educator Purchasing Master - Audio-Visual. Lists all companies- $27.50. Fisher Publishing, 3 West Princeton Avenue, Englewood. Colorado 80110.

Films:
Doubleday Multimedia, Department O-ST-3, School and Library Division, Garden City, New York 11530.

Developing Visual Awareness and Insight
Workbook - 88 pages - $1.25. IMED - Publishers.
Visual Activity
Structural Patterning
Speed of Word and Object Recognition
Memory Grainning
Creativity

McLuhan, Marshall and Quentin Fiore, THE MEDIUM IS THE MESSAGE. New York: Bantam Books, 1967.

Films:
"Cities in Crisis - What's Happening?" - Universal Education and Visual Arts
205 Walten Street N.W.
Atlanta, Georgia 30303

"Dot and the Line" - Films, Inc.
1144 Wilmette Avenue
Wilmette, Illinois 60091

"Jazzoo" - Imperial Film Co.
The Executive Plaza
4404 South Florida Avenue
Lakeland, Florida 33803
Mr. John Burkey

"This Is Marshall McLuhen: The Medium is the Message"
McGraw-Hill, 330 West 42 Street, New York. N.Y. 10036

"An American Time Capsule" - Pyramid Film Producers
P.O. Box 1048
Santa Monica, Cal. 90406

"The Moods of Surfing" - Pyramid Film Producers
P.O. Box 1048
Santa Monica, California 90406
"Sky Capers" - Pyramid Film Producers
P.O. Box 1048
Santa Monica, California 90406
"Wonderful World of Wheels" - Pyramid Film Producers
P.O. Box 1048
Santa Monica, California 90406
"Art" - Pyramid Film Producers
P.O. Box 1048
Santa Monica, California 90406
"A Chairy Tale" - McGraw-Hill
Contemporary Films
828 Custer Avenue
Evanston, Illinois 60602
"An Occurence at Owl Creek Bridge" - McGraw-Hill
Contemporary Films, Inc.
828 Custer Avenue
Evanston, Ill. 60602
"Toys" - McGraw-Hill
Contemporary Films
828 Custer Avenue
Evanston, Ill. 60602
"The Red Balloon"

"The Critic" - by Erst Pintoff
"The Searching Eye" - Pyramid Film Producers
P.O. Box 1048
Santa Monica, Cal. 90406
"Why Man Creates" - Pyramid Film Producers
P.O. Box 1048
Santa Monica, Cal. 90406
"Leaf" - Pyramid Film Producers
P.O. Box 1048
Santa Monica, Cal. 90406
"Waters of Yosemite" - Pyramid Film Producers
P.O. Box 1048
Santa Monica, Cal. 90406
"Dunes" - Pyramid Film Producers
P.O. Box 1048
Santa Monica, Cal. 90406
"Autumn: Frost Country" - Pyramid Film Producers
P.O. Box 1048
Santa Monica, Cal. 90406
"Home of the Brave" - Pyramid Film Producers
P.O. Box 1048
Santa Monica, Cal. 90406
"Turned On" - Pyramid Film Producers
P.O. Box 1048
Santa Monica, Cal. 90406
"Dune Buggies" - Pyramid Film Producers
P.O. Box 1048
Santa Monica, Cal. 90406

"Full Fathom Five" Pyramid Film Producers
P.O. Box 1048
Santa Monica, Cal. 90406

"Ski The Outer Limits" - Pyramid Film Producers
P.O. Box 1048
Santa Monica, Cal. 90406

"Lonely Boy" - McGraw-Hill
330 West 42 Street
New York, New York 10036

LANGUAGE

Filmstrips:

Set # 25 Spelling Skills, (color), (5-12), # 197, 198, 199, 200- $6.00 each, set $24.00. Educational Projections Corp., 527 South Commerce Street, P.O. Box 1187, Jackson, Mississippi 39205.

Set # 91 Parts of Speech, (color), (5-12), Educational Projections Corp., 527 South Commerce, P.O. Box 1187, Jackson, Mississippi 39205.

The Language Instructor - Sound Teacher

Through the automatic execution of a listen-record-compare routine, a student may now effortlessly compare his own pronunciation-matching attempts with a succession of speech models. Educational Sound Systems, Inc., 4965 New Haven Avenue, Melbourne, Florida 32901.

Across & Down and Word Puzzles and Mysteries - Scope Word Skills, I, II

Scholastic Book Services, 904 Sylvan Avenue, Englewood Cliffs, New Jersey 07632.

Our Changing Language

By Evelyn Gott and Raven J. McDavid. Grades 4-9. Webster Division, McGraw-Hill Book Co., Manchester Road, Manchester, Mo. 63011.

Building Language Power

Blueprints - (5-7) - $.96; Frameworks - (6-8) - $.96; Structures - (7-9) - $.96; Portals - (8-10) - $.96. Merrill Publishing Co.

A C E Kit

For Grade 9 below to Grade 6 includes 4 Language Skills pads. Three paperbacks. $8.70 per kit. Scott Foresman, Glenview, Illinois

Charles E. Merrill Publishing Co., 1300 Alum Creek Drive, Columbus, Ohio 43216.

Building Verbal Power in the Upper Grades,

5-12" 33 1/3 RPM Records, Educational Record Sales, 157 Chambers Street, New York.

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Addresses of Publishers

American Book Company, 55 Fifth Avenue, New York 3, New York

Appleton-Century-Crofts, Inc., 34 West 33rd Street, New York 1, New York

A. S. Barnes & Company, 11 East 36th Street, New York 16, New York

R. R. Bowher Company, 62 West 45th Street, New York 26, New York

Bruce Publishing Company, 400 North Broadway, Milwaukee 1, Wisconsin

Chilton Company, Book Division, 56th & Chestnut Streets, Philadelphia 39, Pennsylvania.

Thomas Y. Crowell Company, 432 Park Avenue, South, New York 10, New York

Doubleday, 575 Madison Avenue, New York 22, New York

E. P. Dutton & Company, 300 Park Avenue, South, New York 10, New York

Expression Company, Publishers, Magnolia, Massachusetts

Garrard Press, 510-522 North Hickory Street, Champaign, Illinois

Ginn and Company, Statler Building, Boston 7, Massachusetts

Globe Book Company, Inc., 175 Fifth Avenue, New York 10, New York

Harcourt, Brace and World, Inc., 750 Third Avenue, New York 17, New York

Harper & Brothers, 49 East 33rd Street, New York 16, New York

D. C. Heath and Company, 285 Columbus Avenue, Boston 16, Massachusetts

Holt, Rinehart and Winston, Inc., 383 Madison Avenue New York 17, New York and Crocker Park, Box 24400, San Francisco 24, Calif.

Houghton Mifflin Company, 2 Park Street, Boston 7, Massachusetts

Knopf, Inc., 501 Madison Avenue, New York 22, New York

J. B. Lippincott Company, East Washington Square, Philadelphia 5, Pennsylvania

Little, Brown and Company, 34 Beacon Street, Boston 6, Massachusetts

Longmans, Green & Company, Inc., 119 West 40th Street, New York 18, New York

Macmillan Company, 60 Fifth Avenue, New York 11, New York

McCormick-Mathers Publishing Company, Box 2212, Wichita, Kansas and 59 East Spring Street, Columbus, Ohio

McGraw-Hill, 330 West 42nd Street, New York 36, New York

Charles E. Merrill Books, 1300 Alum Creek Drive, Columbus 16, Ohio

National Council of Teachers of English, 508 South Sixth Street, Champaign, Illinois

National Education Association of the United States, 1201 Sixteenth Street, Northwest, Washinton 6, D.C.

Noble and Noble Publishers, Inc., 67 Irving Place, New York 3, New York

Odyssey Press, Inc., 55 Fifth Avenue, New York 3, New York

Oxford University Press, 417 Fifth Avenue, New York 16, New York
(Send all orders to: 1600 Pollitt Drive, Fair Lawn, New Jersey)

Prentice-Hall, Inc., Englewood Cliffs, New Jersey

Reader's Digest Educational Services, Pleasantville, New York

Ronald Press Company, 15 East 26th Street, New York 10, New York

Row, Peterson and Company, 2500 Crawford Avenue, Evanston, Illinois

Scholastic Magazines, 33 West 42nd Street, New York 36, New York

Science Research Associates, 54 West Grand Avenue, Chicago 10, Illinois

Scott, Foresman and Company, 433 East Erie Street, Chicago 11, Illinois

Silver Burdett, Morristown, New Jersey

The L. W. Singer Company, Inc., Syracuse, New York

Tawyne Publishers, 31 Union Square, West, New York 3, New York

University of Illinois Press, Urbana, Illinois

University of Tennessee Press, Publications Building, Knoxville, Tennessee

University of Wisconsin Press, 430 Sterling Court, Madison 6, Wisconsin

Wayne State University Press, 3841 Cass Avenue, Detroit 2, Michigan

Webster Publishing Company, 1154 Reco Avenue, St. Louis 26, Missouri

World Book Company, Yonkers-on-Hudson, New York, New York

H. W. Wilson, 950 University Avenue, New York 52, New York

Early Adolescence
General

THE BASIC ISSUES IN THE TEACHING OF ENGLISH, Champaign, Ill.: National Council of Teachers of English, 1959.

Bloom, Benjamin S. (ed.), TAXONOMY OF EDUCATIONAL OBJECTIVES: THE CLASSIFICATION OF EDUCATIONAL GOALS: "HANDBOOK I; COGNITIVE DOMAIN." New York: McKay, 1956. Discussed in this unit. Describes different aspects of cognition and their relationship.

Burton, Dwight L., and Simmons, John S. (ed.), TEACHING ENGLISH IN TODAY'S HIGH SCHOOLS, New York: Holt, Rinehart & Winston, 1965, pp. 225-88. A series of selected essays about the revolution in grammar, including some suggestions about appropriate classroom activities.

Dixon, John, GROWTH THROUGH ENGLISH, Reading, England: National Association for the Teaching of English, 1967.

THE ENGLISH JOURNAL, Champaign, Ill.: National Council of Teachers of English.

Fishback, Woodson W.; Hook, J. N.; and Leonhard, Emma Mae (eds.). ENGLISH LANGUAGE, COMPOSITION, AND LITERATURE, GRADES VII-XII, Subject Field Series, Bulletin D-2, Illinois Curriculum Program, 1963.

FREEDOM AND DISCIPLINE IN ENGLISH: REPORT OF THE COMMISSION ON ENGLISH, New York: College Entrance Examination Board, 1965.

Guth, Hans, ENGLISH TODAY AND TOMORROW, Englewood Cliffs, N. J.: Prentice-Hall, 1964.

Muller, Herbert J., THE USES OF ENGLISH, New York: Holt, Rinehart and Winston, Inc., 1967.

Sauer, Edwin H., ENGLISH IN THE SECONDARY SCHOOL, New York: Holt, Rinehart and Winston, 1961.

Suhor, Charles, John Sawyer Mayher, Frank J. D'Angelo, THE GROWING EDGES OF SECONDARY ENGLISH, Champaign, Illinois: National Council of Teachers of English, 1968.

Testing

Ahmann, J. Stanley, TESTING STUDENT ACHIEVEMENTS AND APTITUDES, Washington: The Center for Applied Research in Education, 1962.
Discusses the ways psychological tests of achievement and aptitude may be used in the educational process.

END-OF-YEAR EXAMINATION IN ENGLISH FOR COLLEGE-BOUND STUDENTS, GRADES 9-12. New York: Commission on English, College Entrance Examination Board, 1963.
Discussed in this unit. Contains sample questions in language, literature, and composition along with sample responses by students and the evaluation of these responses.

Gordon, Edward J., "Levels of Teaching and Testing," THE ENGLISH JOURNAL, Vol. 44 (September 1955), pp. 330-42.
Discussed in this unit. Inquires into the abstraction levels of instruction and tests on literary knowledge and understandings and their implication.

Listening

Nichols, Ralph G., "Listening Instruction in the Secondary School," BULLETIN OF THE NATIONAL ASSOCIATION OF SECONDARY SCHOOL PRINCIPALS, Vol. 36 (May 1952), pp. 158-74.

Speech

Bureau of Secondary Curriculum Development, "Audio-Visual Aids for Teaching Speech in English and Speech Classes of the Secondary School." New York State Education Department, 1958.

Burger, Isabel B., CREATIVE PLAY ACTING, A. S. Barnes and Co., 1950.

Ehninger, Douglas; McGuire, Vincent; and others, A GUIDE TO TEACHING SPEECH IN FLORIDA SECONDARY SCHOOLS, Bulletin 34A (Revised). Florida State Department of Education, 1954.

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